Kine WEEKLY

EXHIBITORS AND THE SLIDING SCALE
— See page 3

# The No. 1 Money-Maker of the No. 1 Star!

"GREER GARSON IS THE FIRST LADY OF THE SCREEN."
Sunday Express

~~"Goodbye, Mr. Chips"~~
~~"Pride and Prejudice"~~
~~"Blossoms in the Dust"~~
~~"Mrs. Miniver"~~
~~"Random Harvest"~~
~~"Mrs. Parkington"~~
"Valley of Decision"

"VALLEY OF DECISION"
SETS ALL-TIME
GREER GARSON
RECORD IN FIRST
EMPIRE WEEK!
SECOND WEEK HUGE!
THIRD STARTS TOMORROW!

BIG NEWS ABOUT MORE M·G·M BIG ONES ON PAGES 30 & 31

# MORE WINNERS

FOUR ATTRACTIVE from GFD UNIVERSAL PICTURES

PEGGY RYAN · ANN BLYTH
MARION HUTTON · FREDDIE SLACK
AND HIS ORCHESTRA

in

## "BABES ON SWING STREET"

with

Leon Errol, Andy Devine, June Preisser,
Kirby Grant, Anne Gwynne, Alma Kruger

**PROVINCIAL TRADE SHOWS**

| | | |
|---|---|---|
| MANCHESTER | Gaiety | Thurs., Oct. 18, at 10.45 |
| LEEDS | Tatler | Thurs., Oct. 18, at 10.45 |
| CARDIFF | Park Hall | Tues., Nov. 6, at 10.45 |
| GLASGOW | La Scala | Thurs., Oct., 25 at 10.30 |

(with "HER LUCKY NIGHT")

ROD CAMERON

in

## "BOSS OF BOOMTOWN"

with

Fuzzy Knight, Tom Tyler, Vivian Austin
and Ray Whitley and His Bar-Six Cowboys

**PROVINCIAL TRADE SHOW**

MANCHESTER, Theatre Royal,
Tuesday, November 6, at 10.30
(with "TRIGGER TRAIL")

THE ANDREWS SISTERS
MARTHA O'DRISCOLL · NOAH BEERY Jr.

in

## "HER LUCKY NIGHT"

with

Marie Harmon, George Barbier,
Maurice Cass, Olin Howlin

**PROVINCIAL TRADE SHOWS**

| | | |
|---|---|---|
| GLASGOW | La Scala | Thurs., Oct. 25, at 10.30 |
| (with "BABES ON SWING STREET") | | |
| MANCHESTER | Th. Royal | Thurs., Nov. 1, at 10.45 |
| LEEDS | Tatler | Fri., Nov. 2, at 10.45 |
| CARDIFF | Park Hall | Fri., Nov. 9, at 10.45 |

ROD CAMERON

in

## "TRIGGER TRAIL"

with

Fuzzy Knight, Eddie Dew, Vivian Austin
and Ray Whitley and His Bar-Six Cowboys

**PROVINCIAL TRADE SHOW**

MANCHESTER, Theatre Royal,
Tuesday, November 6, at 10.30
(with "BOSS OF BOOMTOWN")

UNIVERSAL PICTURES

DISTRIBUTED BY GENERAL FILM DISTRIBUTORS LTD., 127-133 WARDOUR STREET, LONDON, W.1

KINEMATOGRAPH WEEKLY, 18/10/1945.

# Kinematograph Weekly

No. 2,009. Thursday, October 18, 1945. Vol. 344.

## Third Dimension in 1950

THE Industry will have to adapt itself to third dimensional films within five years, according to Major Charles H. Bell, newly appointed general manager of G.-B.-Kalee, who spoke to Dublin C.E.A. members about the problem.

Bell states that G.-B.-Kalee will be ready within the next six months to supply equipment for specialised education by film work.

[*See page* 11.]

## U.S. Firms on Policy Trial

The U.S. Government has completed its case against eight major film companies which are on trial to reform trade practices and to force distributors to divest their circuit kinema holdings.

The KINE. New York correspondent states: "The distributors are expected to take many weeks in their defence of the most serious court attack against major companies in the history of the Industry."

The proceedings, which are being held in the New York Federal Court, are likely to last months.

## *PROMOTION FOR MAX THORPE*

The promotion of Max Thorpe to general manager of Columbia Pictures in Great Britain was announced on Tuesday by Jos. Friedman, managing director.

Mr. Thorpe, who is a director of the British company, will also act as direct assistant to Friedman while continuing to supervise the whole of the Corporation's sales in U.K. He will serve as acting managing director in the absence of Mr. Friedman.

To help him in his new field, Max Thorpe will have as direct assistants H. P. Jones, L. Faber and E. Greenspan.

## Warner Theatre to Show "Burma Victory"

The Warner Theatre is going to show the new M. of I. film, "Burma Victory," as from Friday, October 26. The film is being distributed by Columbia.

It has been made by the British Army Film Unit, directed by Lt.-Col. David Macdonald. Reference to the film was made in a recent Parliamentary debate, reported on another page of this week's KINE.

# C.E.A. Branch Wants G.C. to Approve a U.S. Rental Scheme

## SLIDING SCALE SHOULD NOT EXCEED 35 PER CENT. OF TAKINGS

**INTRODUCTION of sliding scale film rentals is the feature of a six-point resolution passed last week by the South Wales branch of the C.E.A. for submission to the General Council.**

**The resolution also expressed willingness to advocate the acceptance of the booking scheme recently outlined by W. F. Rodgers, M-G-M vice-president in charge of distribution, if that scheme be found more favourable than the branch's own proposals.**

**Rodgers' scheme, which, of course, applies solely to his company's American business, is based on sliding scale rentals.**

An analysis of these proposals appears on page 6.

This method is described as "a method of automatically handling adjustments and a reclassification of pictures should they have been placed in a grade unjustified by results."

The South Wales proposals, which will also be found on page 6, include a suggestion that the General Purposes Committee devise a system of sliding scales which would be based on film hire not exceeding 35 per cent. for average takings.

Rodgers set out his ideas in a nineteen-point policy schedule and declared that M-G-M intended to continue a sliding scale of prices because it was a method which "the company and thousands of its customers believe to be fair. There is no other means we know of to price our merchandise intelligently."

He also told delegates to the sales convention that M-G-M would reclassify pictures whenever supporting facts were brought to his attention showing reclassification to be warranted, and instructed salesmen to do everything possible to resolve exhibitor grievances by independent action.

## *Surrey Seat Price Rule Deputation*

C.E.A. members will have to wait for a decision from the Surrey County Council concerning the Seat Price Rule. Members of the London and Home Counties branch met members of the Council this week and discussed the problem for about an hour and a half.

## STRIKE CLOSES HOLLYWOOD STUDIOS

Closure of Warner's and Universal studios and slowdown at Columbia, RKO-Radio, Warner and Technicolor plants in Hollywood is reported by KINE. cable from U.S. This is an outcome of the seven-month-old studio set-decorators' strike which is the result of an inter-union dispute with which studio owners and producers have nothing to do.

Passive picketing of all studios has given place to active picketing of single studios by thousands of workers from sympathetic studio unions. An outbreak of violence which caused the closing of the above-named studios resulted in scores being injured and hundreds being arrested.

The Screen Actors' Guild has told its 8,000 members that they need not report for work.

A conference of film producers was held on Monday, at which Eric Johnston, the new Hay's organisation chief, was present.

Eric Johnston, head of M.P.P.D.A., was present at a meeting of U.S. producers on Monday, when discussions took place concerning the seven-month-old strike of set decorators.

## President Views British Films

"On Approval," the Sidney Box production for Two Cities, was shown last week at the White House to President Truman and a number of invited guests.

According to the KINE. New York correspondent, Harold Auten, vice-president of Eagle Lion, is more than satisfied with the success of the British season at the Winter Garden, which started with "Blithe Spirit."

Other J. Arthur Rank products which will follow "Blithe Spirit" are stated to include "Caesar and Cleopatra," "Henry V," and "Two Thousand Women."

## RAW STOCK RELIEF FOR SMALL FIRMS

### B. of T. Concessions to Producer-Renters

PRODUCERS wishing to make films *which they themselves will distribute* and who have no allocations of film stock because they acquired no prints in 1942 may apply to the Board of Trade for exhibition print allocations.

The Board, in making this announcement, states that holders of very small existing allocations may also apply to the Board for supplements of raw stock.

Any such allocations, however, will only be available for prints of one specified film, produced by the allocation-holder (who will not be allowed to transfer it), and no supplement will be granted to an applicant who has an existing allocation based on his past consumption unless and until he has used that up as regards the current rationing period on acquiring prints of films produced by himself.

The new Board of Trade permission to apply for increased allocation of stock for film prints will meet the needs of the small producer, who has hitherto been obliged to make the best bargain he can with a renting company already having an allocation of stock.

The new allocation will enable him to distribute the film he has made, or, if already distributing, to obtain an increased amount to provide more copies.

**SAIGON— A TROUBLE SPOT**

see

**BRITISH MOVIETONE NEWS**

A

KINEMATOGRAPH WEEKLY
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# The Shortage of Projectionists

YOU cannot make bricks without straw and you cannot run a kinema Industry without projectionists. The men in the box do an unspectacular job quietly and efficiently. Very little is said about them and they stand permanently behind the limelight rather than in front of it.

But to say that they are indispensable is merely to point the obvious.

Small wonder then that the General Council is alarmed at the serious situation which is developing on the exhibiting side of the Industry through the dearth of experienced projectionists and juniors.

It has been reported that the projectionists released from war work, as apart from the Armed Forces, have been redirected to various priority jobs.

On representations being made by a deputation from the C.E.A., the Board of Trade, in conjunction with the Home Office which was well aware of the safety factors involved, arranged that if projectionists released from other work wish to return to their normal employment, then they were at liberty to do so and would not be redirected elsewhere. This is an important concession. Little fuss has been made about it inside the Industry, but we should all congratulate the C.E.A. for obtaining so desirable a decision.

Despite this, however, the shortage of projectionists, particularly in the North, is becoming acute.

As soon as juniors reach the appropriate age they are taken for the Services, and it is impossible to find replacements. In short the bottle-neck is with second and third-string men.

The need for labour is, of course, an overruling national problem. It is no use hoping for preferential treatment for the kinema Industry at a time when the basic reconstruction industries are woefully short of manpower.

But it is reasonable for us to point out that the normal safety requirements of the law insist upon adequate coverage in the projection room. The Board of Trade has already shown itself aware of this and the C.E.A. has been wise to drop the hint and point the moral.

In this particular case the Industry has an excellent case in asking for special treatment, and the C.E.A. deputation has already shown that it is getting some results.

# Long Shots

THAT was an interesting allusion during the South Wales C.E.A. discussion on film hire to the American practice as set forth by W. F. Rodgers, M-G-M president in charge of distribution; but whether it is possible to graft the U.S. method upon our ways of film renting is problematical. I am assured that none of the American renters would oppose its operation in this country.

They point out, however, that the sliding scale which has been in operation on the other side for many years differs radically from our own exhibitors' ideas. There, I am told, exhibitor takes the renter into his confidence as to overheads, and it is possible to arrive at a fair and equitable break figure.

DETAILS upon which the American sliding scale procedure is based, it is contended, are absolutely refused by the British exhibitor. Consequently the renter regards the British conception of sliding scale as little better than a flat rate booking.

One managing director admitted having tried tentative experiments with the sliding scale, but, he pointed out, when the rental goes up to, say, 50 per cent. the exhibitor pleads increased expenses as an argument for the reduction of a break figure.

"No particulars of the expenditure are given by which we can arrive at a legitimate break figure," he added.

"If there is a real desire for the introduction of a sliding scale system there must be a confidential and friendly association between distributor and exhibitor such as exists in the States."

THE luncheon to C.E.A. delegates at the Savoy, London, when Sir Ben Smith, M.P., Minister of Food, expressed the Ministry's thanks to exhibitors for their assistance in screening "Food Flashes" during the war years was the most enjoyable gathering of C.E.A. members since pre-war days.

Sir Ben Smith deserted his set speech to deliver what he called a "man-to-man chat" of warm appreciation for the help given to the people of this country and to the Ministry by the allocation of screen time to the "flashes."

IT was not without humorous sallies, deftly worded and warmly appreciated, and those present who had not met the Minister before were attracted by his frankness and obvious sincerity.

Arnold Williams, of National Screen Service, deserves congratulation on a feat of organisation and for providing such a happy occasion upon which friends could meet in a friendly atmosphere.

In addition to Sir Ben Smith, there were at the top table Lord Southwood, J. G. Somerville, of the Board of Trade; Gordon Ross, chairman of National Screen Service; the C.E.A. President and officers.

KAY HARRISON, manager of British Technicolor, returned from his U.S. visit, accompanied by Natalie Kalmus, Technicolor colour director.

U.S. sources have described Harrison's trip as one designed to plan the expansion of the British plant.

Harrison, however, tells me that nothing can be done to expand the work of Technicolor in this country until the Government releases labour and material to build a further plant to the already existing premises.

HE further says that no programme has yet been set to crash the European market—yet.

Colour films for European release will be processed in this country.

On the surface it doesn't look as though we shall see an increase in colour films in the kinemas for some time—by which time television will probably be on top of us.

TONY HAVELOCK-ALLAN, of Cineguild, last week left for the States on the Queen Mary. On behalf of the Rank organisation, he goes to New York and Hollywood for discussions with American writers, technicians and players.

Following Mr. Rank's recent visit to the U.S., Havelock-Allan's trip should produce many ideas for forthcoming British productions.

Tony Havelock-Allan is the third Cineguild executive to go to America: Ronald Neame was there last year, and Jack Harris, Cineguild editor, visited the States earlier this year.

DECISION by Max Milder to screen the M. of I. film "Burma Victory," which is the official film record of the campaign in Burma, is a gesture which should be appreciated at its high worth.

The readiness to withdraw "Objective Burma," following the Press outcry against its alleged ignoring of other than U.S. troops showed a characteristic appreciation of the British viewpoint, and the opening of "Burma Victory" to-morrow at the Warner Theatre, Leicester Square, is to be regarded as showing a willingness to present the campaign in its factual aspect

COLONEL DAVE MACDONALD who produced Burma "Victory," was on the 'phone a few days ago. Very shortly, back in a civilian suit, he will be taking it over to Washington to agree to its presentation with interested American authorities.

Back from America, Dave will be returning to civilian life and his contract with the M-G-M British organisation. He has a directorial assignment lined up with them.

WHAT is the truth about Sir Alexander Korda?

Rumours have been buzzing for some time, and popular guess is that he is retiring from M-G-M British.

My information is that an official statement will be made very shortly. The indications as far as I know are these: Korda has been feeling off colour for some time, and his doctor has recommended a real rest. Sir Alexander collapsed during his last trip to Hollywood, and has been ordered to stop his favourite cigars, of which he is a heavy smoker. He is now back in Hollywood and is conferring with Louis B. Meyer and the senior executive. He is, I am told, asking to pull out of the British production organisation, in order to take things more easily.

IF Korda does leave Metro it will be a pity, for he is a dynamic personality, who, despite some failures, has secured some brilliant successes for the British Industry. It would be deplorable if he really retired from the British productions, but given a rest it is my guess that he will be back in the midst of things once again.

Meanwhile Metro has a first-class team under hearty Ben Goetz, who is still unchallenged as the Industry's smartest wit.

There is also Colonel Irving Asher, who has been on Lord Louis Mountbatten's staff in the Far East, and who is now in London on U.S. Army business. In peacetime Asher was on a long contract as Metro producer, both in Hollywood and London.

He will return to the organisation when he takes off his uniform.

THE new set-up at British Lion promises to carry on the tradition inaugurated by its late chief.

Chairman is H. Burford Judge, Sam Smith's brother-in-law, who has been the company's solicitor since its formation.

THE appointment of S. A. Myers as a director is well deserved. His part in building up the organisation has been second only to that of his late chief.

His new post will afford him even wider opportunities, and his progress will be watched with sympathy by the Trade, numbers of whom have already congratulated him.

British Lion affairs should be safe in the hands of these men who have been so long associated with the company.

BERNARD SMITH asks the KINE. to convey to all those friends who have expressed sympathy with him and his brothers Alec and Herbert, their deep and sincere appreciation of the messages sent, and for the expressions of esteem in which their brother, the late Sam Smith, was held.

FOLLOWING exhibitions held at Basle and Lugano, a similar move is being made in Brussels, where what are termed Fiftieth Anniversary Celebrations are being held from November 30 to December 8. The scheme is sponsored by the Belgian "professional kinematograph press" with the backing of the Government.

For an event only a few weeks ahead the arrangements appear far from complete. A typed statement accompanying a letter from the British Embassy press department says it is "hoped" that stars from England, France and Belgium will attend, and that the British Industry will be able to make "Anthony and Cleopatra" available (Anthony, mark you!) It is also suggested that Anthony (not Caesar) Asquith should come over and talk about British films.

THE STROLLER.

# Close-Ups
by
SCREENCOMBER

## Winkleheim's Plans

IT has always been Wart Winkleheim's proud boast that he follows where others lead. "Why waste time an' dough," asks Wart, "and maybe gettin' a swell case o' brain fog, when some udder gul'll do it for youse den all ya gotta do is pinch the idea"

The sentiment is shared by numerous film heads, but only Wart is sufficiently brazenfaced to admit it. Latest instance is Wart's scheme to cash in on the popularity of the novel "Forever Amber."

Failing to persuade Jackie Hunter to appear in a subject called "Forever Umbrage," Wart now plans to make "Forever Under," a story of the submarines. Should objection arise from the publishers he will shift the locale to Mexico and the title to "Forever Hombre" or to Yorkshire and call it "Forever Humber."

As a last resource he might retitle it "Forever Embers," a drama of the Fire Service.

## *Cart Before Hoarse

Now what d'ye know since I've adopted the sultry style?
My voice is getting deeper all the time.
And what d'ye know, because I swallowed a rusty file?
My voice is getting deeper all the time.
Some people's voices get coarser from Scotch or gin, alas!
But my voice gets its hoarseness, on account of mine's a bass
But I mean the tone and not the kind that they serve in glass,
My voice is getting lower, it's like a rusty mower, gets nearer to the floor all the time.

## New Star Sensation

EXHIBITORS will be delighted to hear it is planned to co-star Yril Featheringstonehaugh (pronounced Phoof), the first soprano-voiced male lead, and Gertie Giggleswick, the lady baritone, in their first film. Cool, aloof, rigid Yril, known as "The Stiff," will play the pathetic home-loving, neglected little hubby Gertie nicknamed "The Hulk," appears as a hard drinking, philandering, roystering Senior Commandant in the A.T.S. She spends her time being a good fellow in the mess, squandering her cash, while Yril sits alone at home with the children and the eternal washing-up. Although he watches his love nest falling about his ears, he is still faithful to his "Good Time Charlie" wife in spite of the unwanted attention thrust upon him by her rascally Colonel, a certain Dame Maria Muffin.

* With apologies to A. L. Carter, Editorial Manager of the KINE. WEEKLY.

# What Will Happen to Film Shares as Peace Conditions Return?

## By V. J. Burtt, KINE City Editor

THIS is an excellent time for film people to sit back and study the trend of film and kinema shares, to consider their future possibilities and their present yields, to ask themselves whether to-day's prices are likely to be improved upon, and generally, to decide on the investment value of the kinema section of the general industrial share market.

The time is a good one for a very simple reason: the three dominant companies have recently increased their dividends. Many investors read this as the writing on the wall and are looking to a good future in which the Industry will emerge as one of the best and most reliable of dividend payers.

Meanwhile, kinema shares have already discounted the future to a certain extent. The yields vary considerably.

In some cases buyers are taking 3 per cent. now—hoping to get a lot more later on.

In effect, film investors have discounted future possibilities of a reduction in E.P.T. Income Tax, and the Entertainments Tax which hits the film Industry so mercilessly.

WHEN we do in fact receive any such concessions from the Chancellor, film dividends must almost for certain go higher, and it is with that fact in view that people have bought Odeon, for instance, up to £2.

Now in recent weeks, A.B.P.C., which controls more than 500 kinemas, has raised its payment to 20 per cent., against 17½ per cent.—the highest since 1939.

And Odeon, controlling about 330 kinemas, has just paid 25 per cent., compared with 20 per cent.

Gaumont is paying 7½ per cent., against 6 per cent., the highest in its career.

These three increases, the investor hopes, are signs of the good days ahead.

* * *

Inevitably, the war-time prosperity of the kinema Industry has sent its shares soaring from the doldrum days of 1940. In that time A.B.P.C. 5s. shares have gone up from 4s. 4½d. to 20s. 6d. Odeon 5s. shares have risen from 3s. 6d. to 40s., and G.-B. 10s. from 1s. 1d. to 20s.

RESTRICTIONS on competing forms of entertainment have largely been responsible for big increases in attendances, as new building had ceased. But undoubtedly the Industry enjoys the support of a huge army of regular patrons who will continue to attend the kinema in peace as well as in war.

With the increased leisure of the working population to be expected as time goes on, I cannot personally see any permanent falling off provided the Industry continues to provide steadily improving entertainment value.

Leaders of the Industry have forecast this need to go out for business, and there is little doubt they will succeed.

Finances are certainly much improved, although they could be still better.

It is doubtful whether they can expect any material reduction in the Entertainments Tax for some time to come.

* * *

BUT THERE is a big E.P.T. and Income Tax cushion which, during the transition period when taxation can be expected to become progressively lower, will be of inestimable benefit against any material setback in net earnings.

A.B.P.C.'s trading income last year was £2,135,890 *after E.P.T.* of an unstated amount. In addition, 10s. in the £ income tax required £803,057. On the same basis of earnings a reduction in income tax to 7s. 6d. in the £ would mean another £200,000 added to net profit, or sufficient to pay 40 per cent. instead of 20 per cent.

AGAIN, reduction in E.P.T. has also to be considered, and the analysis does indicate, even allowing for other factors, that A.B.P.C. shares are not unduly high at their present price of 20s. 9d., at which they yield about 4¾ per cent.

In the case of Odeon, Arthur Rank has stated that the post-war success of the Industry is dependent on lower taxation. Taking the year to June, 1944, he said that of box-office takings of £16,000,000 for the Odeon group, £8,000,000 went in direct taxation. Of that sum 39 per cent. went in E.T., as against 13 per cent. pre-war.

Rank thinks that the public should get cheaper entertainment, which could be accomplished if Entertainment Tax were reduced.

Here is a direct hint that not all tax benefits will be passed on to shareholders—and rightly so, too. But there seems to be ample scope for dividends to be at least maintained, or slightly increased in due course.

As in the case of A.B.P.C., Odeon has a big loan capital in relation to its share capital which will need to be reduced. Repayment of loans will therefore to some extent reduce increased dividend expectations. Or even if loans are exchanged into capital, it would have the same effect, as more capital would rank for dividend.

The main benefit would be the cancelling of amortisation charges.

Odeon's 25 per cent. takes £236,748. Group income tax and E.P.T. alone required nearly £1,500,000 in 1945 — an excellent cushion should gross earnings decline. Reserves and carry forward amount of over £800,000, against an issued ordinary capital of £946,991. At 40s. the 5s. shares yields 32s. 6d. per cent., which makes them see sufficiently high at the moment.

* * *

GROUP PROFITS of G.-B. Picture Corporation amounted to £2,785,073 for the year to March 31, 1944. Income tax took £825,297; E.P.T. and N.D.C. £726,460. And after deduction of Debenture service, depreciation, deferred repairs, war damage, the net profit was £438,075. After paying out minority interest share and the amount re-

Continued on page 37

## "KINE." At-a-Glance Share Earnings and Yield Chart

| Company. | Price. £ s. d. | Latest Earnings. Per cent. | Latest Dividend. Per cent. | YIELD. Per cent. £ s. d. |
|---|---|---|---|---|
| A.B.P.C. (5s.) | 1 0 9 | 33.0 | 20 | 4 16 0 |
| A.P.P.H. Ord. | 1 7 0 | 8.4 | 7 | 5 3 0 |
| B. & D. (12s.) | 1 2 0 | 9.8 | 7½ | 4 0 0 |
| Brit. Lion 7½ Pf. (10s.) | 0 12 9 | 10.0 | 10 | 7 16 0 |
| Cap. & Prov. News (5s.) | 0 5 4½ | 9.2 | 5 | 4 10 6 |
| Cine. Tele. Defd. (6d.)* | 0 4 6 | — | — | — |
| Dufay-Chromex (5s.) | 0 4 0 | 14.8 | — | — |
| G.-B. (10s.) | 1 1 6 | 11.5 | 7 | 4 16 3 |
| Gen. Th. Ptg. Pfd. (6s. 8d.) | 0 12 6 | 20 | 9 | 4 16 0 |
| M. Tussauds Dfd. (1s.) | 0 3 3 | 4.5 | — | — |
| " Pfd. | 1 3 0 | 12.5 | 6 | 5 4 0 |
| Odeon (5s.) | 2 0 0 | 58.0 | 25 | 3 2 6 |
| Prov. C.T. 10% Pf. | 1 18 0 | 17.0 | 10 | 5 5 0 |
| " 7½% B. Pf. | 1 11 0 | 60 | 7½ | 4 10 0 |
| " 7½% A Pf. | 1 11 0 | 192 | 7½ | 4 10 0 |
| Scophony (5s.) | 0 5 0 | 5.0 | — | — |
| Sound City 6% Ptg. Pf. | 0 16 0 | 10.0 | — | — |
| Stoll | 0 18 0 | 2.4 | 2½ | 2 15 0 |
| Twentieth Cent. Ord. (5s.) | 0 3 6 | — | — | — |
| " 6% Pf. (10s.) | 0 7 6 | — | — | — |
| Union 6% 1st Pf. | 1 2 0 | — | 6 | 5 9 0 |
| " 2nd Pf. | 1 1 6 | — | 6 | 5 10 0 |

* Capital reorganised.

# B.B.C. Not to Defer Command Performance

## C.E.A.'s RECORDING IDEA TURNED DOWN

THE B.B.C. is going ahead with its plans to broadcast the Command Performance at the time previously stated, despite a letter forwarded to Michael Standing, director of B.B.C. Variety, by W. R. Fuller, General Secretary of the C.E.A.

Fuller, who was writing on behalf of the General Council, pointed out in his letter that the broadcast of the Royal show would seriously affect other forms of entertainment, particularly the kinema business. This would mean a big loss in Entertainment Tax and E.P.T., besides being bad for the small man's business.

### Meet Exhibitors

The B.B.C. has, however, stated that it is prepared to meet the C.E.A. to discuss the position.

If the C.E.A. sends delegates to see B.B.C. Variety Department officials they will probably try to reach an agreement as set out in Fuller's letter. This suggestion was that the broadcast should not be cancelled, but delayed. A recording, the letter stated, could be broadcast at 10 o'clock, at which time most kinema performances would be over.

*A full report of the General Council meeting appears on pages 17 and 18 of this issue.*

## COMPLIMENTS END LITIGATION

### Selznick-Leigh Action Settled

The litigation between David O. Selznick, the American film producer, and Miss Vivian Leigh was announced to the Court of Appeal on October 15 as having been settled in a friendly manner.

Raymond Jennings, K.C., for Mr. Selznick, said he started proceedings against Miss Leigh for an injunction restraining her from appearing in a play in breach of her obligations under her contract with him. No interlocutory relief was granted, and he (counsel) had asked leave to withdraw his appeal, each side paying their own costs. He added that it was hoped that the good relations between the parties would continue.

The Master of the Rolls said the appeal would be dismissed by consent and there would be no order as to costs.

Valentine Holmes, K.C., for Miss Leigh, observed that this was a satisfactory termination of the litigation between friends.

The Master of the Rolls: No doubt this exchange of compliments will help to remove any misunderstanding in any part of the world.

*A scene from FALLEN ANGEL (20.h-Fox), a mystery thriller starring Alice Faye, Dana Andrews and Linda Darnell*

# FIRST MANAGERS' SECTION MEETS

### Finance and Control Resolutions Passed

TWENTY-FIVE managers met together in Portsmouth this week. It was the first meeting of any of the new C.E.A. Managers' Sections, held by the Portsmouth and Isle of Wight branch.

The section immediately passed two important resolutions:—

That the finances of the section should be provided by a percentage from the subscriptions of the members of the section.

That the General Council of the C.E.A. should be asked to alter the rules to admit non-members at a special fee to enable them to become members of the special section.

The appointment of members to the Conciliation Board was deferred.

Before the meeting closed these officers were elected: W. Moffat, Plaza, Southsea (chairman); P. Reed, Odeon, Portsmouth (vice-chairman); A. C. [illegible], Odeon, Southsea (convener); [illegible] Milson (representative [illegible] the National Negotiating Committee).

*The South Wales branch of the C.E.A. has suggested the adoption of the booking scheme laid down by William F. Rodgers, vice-president in charge of distribution of M-G-M (see page 3 of to-day's KINE.).*

The KINE. has compiled this summary of the 19 points of the M-G-M policy:—

## The Sliding-Scale in U.S.

1. Re-classification when a picture is proved by results to have been placed in too high a category.
2. A "top bracket" picture may be re-classified to a lower bracket.
3. M-G-M to retain the right of designation.
4. Continuance of sliding scale.
5. Unit figure to be changed if results show loss of minimum profits.
6. Readiness to readjust terms and conditions where population shift or industrial inactivity changes.
7. Negotiations on (6) and "preferred time" (which does not operate in this country).
8. No "hat in hand" approach by exhibitors for adjustment necessary: flat rentals rectification possible if circumstances justify it.
9. Branch and district managers have authority to adjudicate on unintentional errors.
10. No unfair terms or advantages sought.
11. Fair dealing policy to be maintained.
12. No hard and fast policy of home office approval of re-classification or adjustment of terms.
13. Unnecessary for customers to come or write to New York for relief, but appeal may be made if it is felt to be necessary.
14. A definition of sub-subsequent runs and methods of booking.
15. Newsreels and shorts to stand on individual merit and priced accordingly, price to be subject to revision. The taking of these small units as a condition of securing a feature attraction "will not be tolerated, much less sanctioned."
16. No booking to new theatres until they become a reality.
17. Differences should be adjusted if possible before going to arbitration, and assistance of district managers in settlement to be sought.
18. Runs or accounts not to be changed or applications to be signed until completed facts have been submitted to the general sales manager and approved by him.
19. Complete support to War Activities Committee: gratis pictures not to be given without endorsement of the Committee or the Home Office.

### . . . and the Branch Recommended

This is how a KINE. correspondent describes the S. Wales meeting:—

In the discussion that followed, most of the speakers laid great stress on the necessity for full co-operation and loyalty between members without which any proposals would be ineffective. Ultimately it was decided to recommend the following points for consideration of the General Committee:—

(1) Each film should be treated on its merits.

(2) That small exhibitors' terms would be agreed for all halls whose average takings did not exceed £200 on the basis that the film hire should include the whole programme.

(3) In the case of all halls all films to be bookable either on a straight rental or on a sliding scale.

(4) The General Purposes Committee to devise a system of sliding scales which would be based on film hire not exceeding 35 per cent. for average takings.

(5) Co-operative bookings to be permitted.

(6) If the booking methods as laid down by William F. Rodgers, M-G-M American vice-president in charge of distribution, after examination, were found to be more favourable to exhibitors, these terms to be substituted for the foregoing.

# No New U.S. Equipment for Two Years

## W.E. ESTIMATE

*"Kine." Cable from "Motion Picture Daily," New York*

**According to Fred Hotchkiss, of Western Electric, it will be up to two years before the demand for theatre equipment abroad can be met by U.S. manufacturers.**

**Ben Miggins resigns as 20th-Fox's Continental manager, and is succeeded by Robert Krier, his assistant.**

**The U.S. State Department has established a world-wide information service to promote the showing of Government and other American films abroad.**

**Sol Wurtzel returns to 20th Century-Fox and will make 15 features with the company, with Wurtzel sharing the financing.**

**Paramount's Australian manager, J. E. Perkins, arrives in New York from global tour and says Australia will follow whatever decision England makes on remittances to America as a result of the U.S. ending Lend-Lease.**

**Morris Goodman, formerly Republic foreign manager, is named vice-president of Distributors Export Corporation, but before assuming his new duties he has been loaned to the Army Military Government to distribute Hollywood films in the American zone of Germany.**

# BUTCHER'S FILM SERVICE LTD.

*have pleasure in again presenting*

No1 IN Eb

No2 IN G

# I'LL WALK BESIDE YOU

SONG

WORDS BY

EDWARD LOCKTON

MUSIC BY

ALAN MURRAY

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50, NEW BOND STREET, LONDON, W.1.
NEW YORK SYDNEY

CHAPPELL S.A.
86, BOULEVARD HAUSSMANN, PARIS.

*PRINTED IN ENGLAND*

**TRADE SHOWS:**

LONDON - - Palace Theatre - - - Tues., Oct. 30, at 2.30 p.m.
MANCHESTER Market St. Picture House, Wed., Oct. 31, at 10.45 a.m.
BIRMINGHAM Futurist Theatre - - - Wed., Oct. 31, at 10.30 a.m.
SHEFFIELD - Union St. Palace - - - Fri. - Nov. 2, at 10.45 a.m.
CARDIFF - - Park Hall Cinema - - - Fri. - Nov. 2, at 11 a.m.
LEEDS - - Tower Cinema - - - - Tues., Nov. 6, at 10.45 a.m.
GLASGOW - La Scala - - - - - Wed., Nov. 7, at 10.45 a.m.
NEWCASTLE - Essoldo Cinema - - - Wed., Nov. 7, at 10.30 a.m.
LIVERPOOL - Futurist Theatre - - - Fri. - Nov. 9, at 10.45 a.m.

B—7-10

BUTCHER'S Empire PRODUCTION

Here again . . .
the most thrilling
love story ever
brought to the screen!
Released November 19
TYRONE POWER

# TYRONE POWER

in Vicente Blasco Ibanez

IN **TECHNICOLOR!**

with

# RITA HAYWORTH • LINDA DARNELL

**Nazimova • Anthony Quinn • J. Carrol Naish • John Carradine • Lynn Bari • Laird Cregar • Vicente Gomez**

*Produced by* **DARRYL F. ZANUCK** • *Directed by* **ROUBEN MAMOULIAN**

*Associate Producer Robert T. Kane • Screen Play by Jo Swerling*

**A 20th Century-Fox Picture**

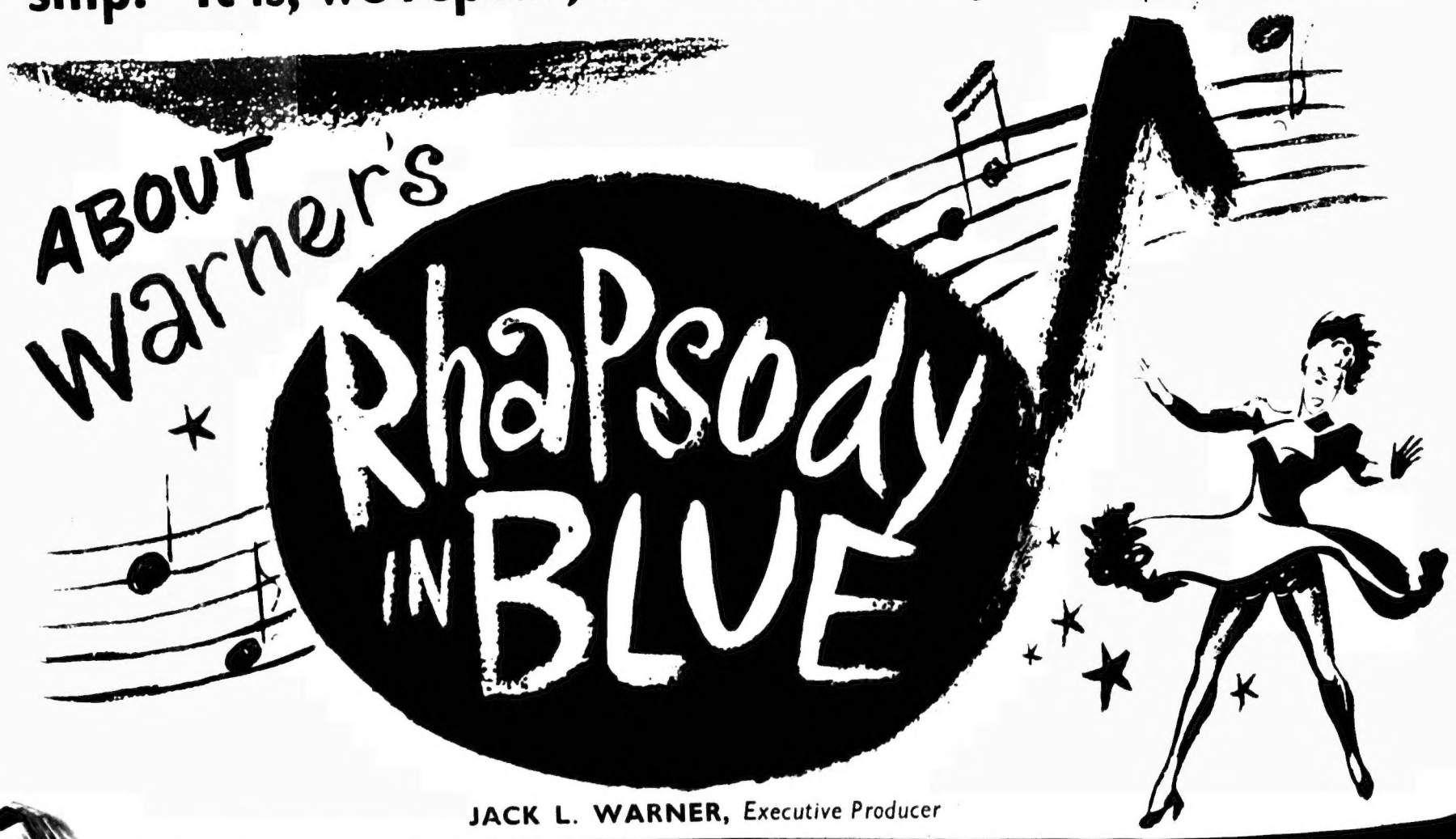
20th 30th ANNIVERSARY CENTURY-FOX

EVERY Showman ENDORSES

# JOSH BILLINGS' Rhapsody IN BLACK

From Kine Weekly, October 4.

**One of the biggest box-office certainties of the year . . . Breathtaking and nostalgic musical scenes and vignettes rocket it to the highest box-office bracket. The climax, with its magnificent presentation and recording of "Rhapsody In Blue" is terrific. High and low-brow alike will respond to the film's humanity and showmanship. It is, we repeat, the "Humoresque" of the talkies.**




JACK L. WARNER, *Executive Producer*

## Harry James Plays

A scene from 20th Century-Fox, KITTEN ON THE KEYS, with Harry James and his orchestra

# Grand National Sets Shows for Five New Subjects

## THREE BRITISH FILMS: A NEW STYLE IN FEATURETTES

**MAURICE WILSON, managing director of Grand National, who is leaving almost immediately for the United States on a business visit that will last about three months, has given details of his company's "peace programme," a group of five pictures that will shortly be shown to the Trade.**

Three of these are new productions, one is an American picture and the fifth is a reissue, the successful "The Stars Look Down," which has been granted an extra year's quota.

The first of the three British films is "The Voice Within," an unusual story of murder and retribution in which a dog plays a vital part. The picture is set in Ireland, and smuggling on the Free State border gives the plot some of its drama.

Beginning shooting before D-Day, the location unit experienced extremely bad luck with the weather, and had to wait until the summer before the film could be completed.

### Variety Acts

The second film is "What Do We Do Now?" which presents a number of variety acts against a light story background that provides opportunities for a new comedy team, Moon and Brown, of whose work Wilson has a high opinion.

The greater part of the picture was made at Collins' Music Hall, Islington, owing to shortage of studio space. Among the people and acts appearing in the films are Gloria Brent, Harry Parry and his band, Edmundo Ros and his orchestra, Stephani and his Forty Silver Songsters, Ronald Frankau and Leslie Fuller. The film was directed by the actor, Charles Hawtrey, who was making his début in this capacity.

The third British film is a featurette, the last of the "Dumb Dora" series, in which Wilson claims, general interest subjects are put over in a new and amusing way.

Dealing with the story of tobacco, the film explores the history of smoking from Stone Age days as reporter Dumb Dora investigates for editor Henry Kendall, who provides a light-hearted commentary.

Pamela Stirling plays Dora. Claude Allister and several other players are in the cast. There is a promising newcomer, Philip Saville, whom Wilson first noticed while on holiday as a guest in a seaside hotel.

So impressed with the young man's possibilities was he that he placed him under contract. He was not even given a test before he appeared in this film. He is now studying drama.

The American film which completes the Trade show group is "Five Were Chosen," based upon the French film, "Hostages."

## LEICESTER BRANCH RUNS A DANCE

There was a crowd of dancers at the Leicester De Montfort Hall on Thursday last week for the Cinema Ball organised by the Leicester branch of the C.E.A. which is giving the proceeds to the Birmingham and Midlands C.T.B.F.

There were over 100 photographic entrants in the Leicester Beauty Queen competition, twelve of which were chosen as finalists. These finalists appeared at the dance.

The Lord Mayor and Lady Mayoress (Alderman J. Minto and Mrs. Minto) were among those present. A. W. Black and his committee made the arrangements.

# EALING STUDIOS' TITLE CHALLENGED BY WRITER: HIGH COURT COPYRIGHT ACTION

BEFORE Mr. Justice Romer, in the Chancery Division on October 16, Maurice Lyle, on behalf of Lady Eleanor Smith, the novelist, moved for an interim injunction to restrain Ealing Studios from passing off a film under the title "Lovers' Meeting" as being an acoustic and visual representation of her novel "Lovers' Meeting."

Mr. Lyle said that Lady Eleanor Smith wrote the novel "Lovers' Meeting" in 1940, and the defendants were now producing a film under the same title.

It was not suggested that there was any similarity between the story of the film and that of the book; the confusion would arise solely out of the title.

The plaintiff's novel had proved to be a best-seller, and up to date 21,000 copies had been sold. In conjunction with Leslie Arliss, Lady Eleanor Smith had written a play based on the novel, and she intended to produce a film founded on the same work.

### When She Was Told

In July this year she learnt that the defendants were producing a film under the title "Lovers' Meeting" and she alleged that the public would be misled into thinking that the film was a representation of her novel.

Defendants, for whom Valentine Holmes, K.C., appeared, contended that there could be no copyright in a title and that the story of their film was original and quite distinct from the plaintiff's novel.

They registered the title of the film in January, 1945. Since then extensive publicity had been obtained for the film and a valuable good will created. If the title were now changed at this stage in the production the goodwill would be lost. Defendants had entered into contracts for the distribution of the film, which would be completed in November. They also said that the title "Lovers' Meeting" had previously been used by Katherine Tynan and Lawrence Housman. The words also occurred in Shakespeare's "Twelfth Night." It was denied that the title of the film had been copied from the plaintiff's novel, of which defendants and their producer, Michael, had never heard. The title "Lovers' Meeting" arose naturally from the film, which depicted the yearning of prisoners-of-war for their dear ones at home.

Mr. Justice Romer said he did not propose to go into the merits of the case, as these would be dealt with at the trial of the action. It might well be that the decision would depend on the question whether the title had become identified in the minds of the public with the plaintiff's book.

His lordship held that there had been unjustifiable delay by the plaintiff in bringing these proceedings and that she had not made out a case for interlocutory relief. He would give facilities for a speedy trial of the action and defendants would bear the costs of that application.

# Three Dimension Films in Five Years

## BELL ALSO DISCUSSES TELEVISION

Within five years he believed they would have three-dimension films which would cause a revolution in the Industry, was the prophecy made by Major Charles H. Bell, recently appointed general manager of G. B. Kalee, Ltd., at a dinner on Wednesday night, given by the Dublin branch of the company.

### Will Not Oust Film

Major Bell, who recalled his coming to Dublin in 1928 after he had signed a lease for La Scala, now the Capitol, and in the process claimed to be the first man to introduce "talkies" to Dublin, discussing television, expressed his conviction that it would not supplant the film.

It would, however, enable the exhibitor to show important events with a clearness equal to that with which they saw ordinary pictures to-day.

He was also convinced that the film was going to play a big part in education, and G. B. Kalee, Ltd., would have the necessary equipment ready within the next six months.

Among those present were W. McIllwaine (G.-B.-Kalee branch manager, Dublin), J. Kirkham (T.C.E.A.), B. Elliman (K.R.S.), F. Robbins (kinema branch, Transport and General Workers' Union), Geoff. Walker (outside representative, G-B.-Kalee (Dublin), A. Reynolds and J. P. Sandes.

### New Premises

Offices, showroom, demonstration theatre, and repair workshop will all be under one roof when G. B. Kalee, Ltd., Dublin, move to their new premises at 30, Lower Abbey Street, either at the end of this month or early in November.

## METRO TO EXTEND IN IRELAND

Fred Dace, of M-G-M head office, has been visiting Belfast in connection with the company's extension of business. It is acquiring larger premises in the city centre and will be moving in early in the New Year.

C

# Three Developments in the 16-mm. Problem

SINCE THE "KINE" TOLD ITS READERS TWO WEEKS AGO ABOUT THE FORMATION OF MOBILE 16-mm. UNITS IN EASTERN ENGLAND THERE HAS BEEN CONSIDERABLE DISCUSSION AMONG EXHIBITORS ALL OVER THE COUNTRY TO DECIDE WHAT ATTITUDE SHOULD BE ADOPTED TO THIS NEW METHOD OF SHOWMANSHIP. TO-DAY, THE "KINE" PRESENTS ITS READERS WITH THREE NEW ASPECTS ON THE PROBLEM:

## EUROPE OFFERS NEW SCOPE

**—Say Universal Chiefs Visiting This Country**

NATE BLUMBERG, president of Universal, and J. H. Seidelman, vice-president, who have arrived in this country for an extended visit that will take a trip to the Continent, are here primarily for discussions with Arthur Rank.

The purpose of these discussions is, in the words of Seidelman, "to seek methods of enlarging the existing collaboration to include many more projects."

### 16-mm. Problems

While the visit to the Continent will enable them to take in the general post-war situation, one of their main concerns will be with the possibilities and difficulties of 16 mm., especially from the distribution point of view.

Blumberg emphasised that in German occupied France alone there were 4,600 16-mm. outlets, which gave an idea of the size of the field that was now open.

He added that whatever Universal might decide to do in the matter of 16 mm., every effort would be made to safeguard the interests of 35-mm. showmen. There would be no opposition: it would simply be development of a fresh field.

UNIVERSAL LEADERS MEET THE PRESS

*N. Blumberg, president of Universal, John Woolf, S. F. Ditcham, managing directors of G.F.D. and J. H. Seidelman, president of Universal, at a reception held for the Press*

## Ex-Servicemen Run Cheshire Mobile Unit

WOUNDED ex-Servicemen are operating a successful service of mobile 16-mm. film shows in the Wirral area of Cheshire.

Organised by Thomas Fagg, of Neston, they show 16-mm. films to audiences in military camps, works, hospitals, schools, clubs and institutions.

The subjects include training films and some entertainment features.

Travelling Cinemas supply some of the films and all the shows for which W.E.S. makes arrangements are given in halls which allow for a throw of 70 to 100 ft. and a picture 10 ft. by 8 ft.

Mr. Fagg told a KINE. representative that the scheme was started in the early days of the war and is conducted entirely by men who have been wounded during the war.

### Nine Units

Nine complete outfits are in service.

They work within a radius of about 30 miles.

The sponsored shows are given in out of the way villages.

Mr. Fagg scorns the idea that this is a menace to commercial kinemas. In one week he had shown four "U" feature films, subjects which had already been fully exploited all over the country.

## KENT: "KEEP 35-mm. AT THE TOP"

MANAGERS of G.-B. theatres in Manchester, Oldham, Bradford, Sheffield, Saltaire, Gainsborough, Leigh and other towns, each brought local Press representatives to the reception which followed the showing of "Three Caballeros," on October 10. It was held in the Mirror Hall Cafe of the Gaumont Theatre, Manchester.

Larry Kent, G.-B. director, who is making a tour of the circuit theatres, Eddie Davis (present representative of Walt Disney), D. Heugham (Divisional superintendent, G.-B.), W. Hockman (assistant divisional superintendent), R. T. Rea (divisional publicity manager), A. Bustin (RKO) and Walter Browning (RKO) were present.

### Kent and 16 mm.

Larry Kent told the KINE. that in his opinion the commercial 35-mm. kinema must always be at the top as far as 16 mm. was concerned.

The release of thousands of ex-army 16-mm. projectors for use by schools and other institutions need not have harmful results if the type of film available for their use is not allowed to become competitive with the requirements of the ordinary theatres.

## Disney Lunch at Birmingham

Edward Davis, Walt Disney's personal representative, is due to visit Birmingham on Tuesday (October 23) for the Trade show of Disney's "Three Caballeros" at the West End.

Following the show G.-B. Picture Corporation and RKO-Radio have arranged a luncheon at the Grand Hotel.

## SUNDAY CONCERTS FOR SOUTH SHIELDS

### Police Object to Petition

Granting an application by W. M. Patterson for permission to hold Sunday concerts at the Odeon Regal, Coun. E. Thompson, chairman of South Shields magistrates, said the decision was largely in the nature of an experiment and the whole matter would be reviewed next February.

Mr. Patterson said that 6,000 persons had signed a petition organised by the management in favour of Sunday entertainment.

The Chief Constable, however, declared the petition could not be taken as a true indication of public opinion as it had been signed largely by young people.

*June Preisser is the star of Universal-G.F.D's BABES ON SWING STREET*

## COMMONS QUERY ABOUT "BURMA"

### We Had 80 per cent. Total Allied Strength

IN the House of Commons last week Sir Ralph Glyn asked the Minister of Information whether his attention had been drawn to a film produced by the War Organisation of the United States of America and titled "Objective Burma," which was being exhibited both in this country and overseas; and, in view of the fact that the British and Indian forces who mainly cleared Burma were ignored, what steps he was taking to counter the bad effects of this film on our relations with the United States of America and on our prestige abroad.

E. J. Williams said that this film had been voluntarily withdrawn from circulation in this country.

The official British film of the 14th Army's campaign in Burma, made by the Army Film Unit, was now being completed and would be ready for public exhibition both at home and abroad in the course of the next few weeks. In this connection he would like to refer to the official figures for the strength of forces in South-East Asia Command which were released to the Press on September 11.

*They showed that in 1944 (the year to which the film in question presumably referred) British Commonwealth and Empire forces in Burma accounted for 80 per cent. of their total Allied strength and 88 per cent. of their combat strength. Taking ground combat forces only, the percentage of British Commonwealth and Empire forces was 91 per cent., the actual figure being 669,553.*

## Patrons Subscribe £6,150 for War Savings

Thanksgiving Savings Week in Birmingham found kinema managements and patrons helping the city to reach its target of £16,000,000.

Manager E. Walls, of the Clifton, Great Barr, converted his foyer into an artistically decorated selling centre, where on the opening evening of the campaign Capt. S. W. Clift started the ball rolling with a personal investment of £1,000.

During the week the Lord Mayor of Birmingham paid a personal visit to this Clifton house, and manager Walls had the satisfaction of seeing his selling centre contribute £6,150 to the city's total.

## Pathe's "Divorce" for the Tivoli

The Pathe-Monogram drama "Divorce," starring Kay Francis, which is being Trade shown at Studio One to-day at 10.45 a.m., has been given a West End run at the Tivoli

# Shirley takes *some* whacking in Columbia's....

Sig. D—13-16

# KISS and TELL

A GEORGE ABBOTT PRODUCTION • PLAY SCREENPLAY BY F. HUGH HER

SHIRLEY TEMPLE

WITH

JEROME COURTLAND • WALTER ABEL

ROBERT BENCHLEY • PORTER HALL

TOM TULLY

PRODUCED BY SOL C. SIEGEL

DIRECTED BY RICHARD WALLACE

COLUMBIA PICTURES

THE PLAY
BROADWAY
ROARED AT
FOR OVER
2 YEARS
NOW
A GREAT
MOTION
PICTURE
!

London

TRADE SHOW

of

KISS

and

TELL

TUESDAY, OCT. 23,

10.45 a.m.,

STUDIO ONE,

OXFORD ST.,

W.I.

COLUMBIA PICTURES

## Report of the General Council Proceedings

# Projection Staff Crisis Caused by the Call-up of Juniors: "Don't Show U.S. Propaganda: Be Patriotic," Calls Hill: Manager's Query

**A CRISIS is developing in the staffing of projection rooms owing to the call up of juniors and the inability to obtain replacements. The serious situation arising was described at last week's meeting of the General Council.**

It was reported that projectionists released from work other than the Armed Forces had been subject to direction to various priority work, but on the representations made by a deputation from the Association, the Board of Trade in conjunction with the Home Office by reason of the safety requirements, had arranged that if projectionists released from other work wanted to return to employment as projectionists, employment exchanges had been instructed that they could do so.

C. P. METCALFE pointed out that the shortage of projectionists in the north was becoming acute. Chief projectionists were not being taken, but as juniors became 18 they were taken for the Services and there were no replacements. It was the lack of second and third projectionists which was creating such difficulty. The position was very serious, and there were surely some projectionists being demobilised who could act as replacements.

### Deferment Refused

The GENERAL SECRETARY (W. R. Fuller) stated that all concurred with these views and for the last twelve months serious attention had been given to this point, but any suggestion put forward for deferment of the eighteens, etc., or alteration to the methods of release was met with a flat refusal. As soon as the present rigid plan of release was eased the matter would be taken up at once.

C. G. BERNSTEIN asked if the Ministry of Labour could put operators under Class B.

The GENERAL SECRETARY stated that that would be the procedure to be adopted.

H. ELTON agreed that it was not the shortage of chief projectionists but the replacement of juniors, as mentioned by Mr. Metcalfe, which was causing the trouble.

The difficulty was also increased, he declared, by female labour leaving on the demobilisation of their husbands.

### Direct the A.T.S.

The PRESIDENT (J. H. Scarborough) stated that this also was the trouble in his district, and he thought a request might be made for the direction of A.T.S. personnel who were being demobilised.

T. L. ROBINSON stated that they had been informed in Manchester that a certain number of A.T.S. who had been operating 16-mm. sets were being demobilised and would be available for that purpose.

The present position was aggravated by the fact that second operators up to the age of 25 were being taken as well as those of 18.

## THE COMMAND PERFORMANCE

BRIGADIER CARSTAIRS, director of the A.K.S., had reported that he had given instructions that all A.K.S. units should enforce the agreement with the C.E.A. that films less than 12 months old should not be shown within two miles of a commercial kinema. This followed a number of complaints that the Brigadier had received.

* * *

The General Purposes Committee reminded members that a pre-war Command Performance was banned from the B.B.C. because its broadcast would interfere with other forms of entertainment. It recommended that the B.B.C. should be asked to re-broadcast the forthcoming Command Variety on a recording at the more suitable time of 10 o'clock.

The suggestion was adopted.

* * *

A letter from Mrs. Churchill thanked members for their help in the "Aid to Russia" fund. She said that the forthcoming flag day arrangements would now be abandoned.

* * *

The L.F. and P. Committee was considering the revision of S.O. conditions at Chesterfield. It will make a further report.

* * *

The report of the meeting with the British Board of Film Censors (reported in last week's KINE.) was adopted.

## CHANCELLOR AND THE TAX

MEMBERS read a letter addressed to the C.E.A. from the Chancellor of the Exchequer, in which he said that he was making a general review of all forms of taxation. He guaranteed the C.E.A. representations careful consideration.

Sir Alexander King, C. P. Metcalfe and representatives of the three circuits had been appointed to stand by in case consultations were necessary between the Chancellor or his officers.

The recommendations were adopted.

Notice of motion was given for a discussion on the effects the rawstock shortage is having on the crossover system for newsreels.

* * *

The President referred to the death of Sam Smith, of British Lion. Many exhibitors had, he said, experienced good trading relations with him.

## MANAGERS' SECTION

A LETTER was submitted by the General Purposes Committee from a manager, who asked the General Secretary if he "had any say in the matter" regarding his election to the new C.E.A. Managers' Section.

W. R. Fuller had replied that there were no obligations. In answer to a query from T. S. Dawson, he told the meeting that unless the rules were altered to give some right to repudiate membership there was nothing he could do. Membership was, he said, an added benefit.

## C.E.A. ANNUAL MEETING

IN order to give members the opportunity of securing hotel accommodation in London, an unusually early announcement has been made of the date of the annual meeting.

It will take place on Tuesday, March 12, 1946.

# Interests of One's Country Must Now be Put First

**CRITICISM of exhibitors who were showing films containing what he described as American propaganda was voiced by Coun. L. G. Hill at last week's meeting of the General Council.**

**Coun. Hill's appeal that they should place the interests of the country before their commercial interests was received with applause.**

COUN. L. HILL asked if he might voice a few thoughts which he had very much in mind. He had no intention of putting forward any resolution or recommendation, but merely a few things that had occurred to him during the previous evening. It was a tragedy to think that when America and this country had been engaged with their united power in killing Naziism, to-day there was a danger of losing unity of purpose.

### End of Lease-Lend

We were faced suddenly with the withdrawal by America of the lease-lend, and while it was not competent to talk on this, one could not shut one's eyes to the negotiations going on because the final result of these negotiations might seriously affect the film Trade.

While £25,000,000 a year were going from the British Isles he thought of a picture made in America, "Objective Burma," which showed the conquest of Burma by the Americans, when it was actually one of the greatest fights the British army had ever made. This had been withdrawn.

Then there was "The House on 92nd Street," which again showed American domination and had had to be cut before it could be appreciated here.

Then the picture he had seen last night was entitled "The Story of G.I. Joe," showing the American Army marching through Africa and Italy and not by a single word or act did it give any indication that others were helping in that fight.

Here were three films about which it might well be asked what was behind this trend of American production? Was it political?

Showing of such films could be stopped in this country, but that was not possible elsewhere in the world.

There had been a lot of criticism of films here, and frankly he thought members were entitled to ask whether criticism could not be levelled at some of the films which came from America. If these films were shown members too were associating themselves with this American propaganda.

Coun. Hill said he felt every man in the Association should place the interests of his country before the commercial interests of his kinemas.

# CHARITY RESOLUTION ISSUE

## "Out of Order" Explains Fuller

At last week's meeting of the General Council L. D. DICKSON inquired why the Scottish Branch resolution in regard to national collections had not appeared on the agenda.

The GENERAL SECRETARY (W. R. Fuller) explained that the letter from the Scottish branch had arrived late the night before and was too late for inclusion. He also read a letter of explanation he had written to the branch secretary pointing out why the resolution was out of order in that it trespassed upon the power of the General Council to govern the Association.

He wished to assure members that there was no intention of a national collection being taken in 1946. It was, however, necessary periodically to draw members' attention to such a constitutional point as that of the power of the General Council to govern and decide the Association's policy. If attempts were made to limit this power alteration of rule would be necessary, and such an alteration would deprive the General Council of these powers.

In the present case where the resolution was out of order, it would be competent for someone when the matter was under discussion at the General Council meeting, to propose that before a decision was made it be referred to the branches, but a standing instruction could not be admitted.

SIR ALEXANDER KING appreciated the General Secretary's explanation, which he hoped would prevent further speeches.

E

TOMMY FRANCE

GENERAL COUNCIL MEETING—contd.

# Poster Charges Provide a Vigorous Debate: "Don't Dictate to Our Members," Urges T. France: Reginald Crow to Receive Testimonial for His Services

R. V. CROW

THE fact that during the war exhibitors had found large-scale poster advertising unnecessary is advanced as an argument against the proposed increase of bill-posting charges. This point was made at last week's meeting of the General Council to whom the report of the deputation to the British Poster Advertising Association was presented.

The GENERAL SECRETARY pointed out that the report related to the provinces where the British Poster Advertising Association was not prepared to modify their increased charges and asked did the provincial members wish any further action to be taken?

Coun. H. P. E. MEARS said surely the matter was in the hands of the Association. If a resolution were passed, which could be given due publicity, to the effect that exhibitors had managed without the posters and had done better business, no need would be found for them.

Members could unite to carry out a resolution that the Association advised its members not to restart hoarding advertisements, especially in view of the terms quoted by the B.P.A.A. and if this were done collectively it would stop an unnecessary ramp. He therefore moved:—

"That this General Council is of the considered opinion that poster advertising as such on hoardings on a pre-war scale is entirely unnecessary and recommends its members not to commence so doing, and that this view had been taken more seriously in consequence of the serious advance in the price of this service."

H. MASTERMAN seconded the resolution.

## "I SEE NO POINT IN THE ACTION"

Coun. R. E. RICHARDS pointed out that sites had been reserved and agreements were already being signed for two and three years and posters would be used again, and he therefore saw no point in such action.

H. MATHES stated the renters would take up posters and any service they would give exhibitors should be accepted.

T. FRANCE suggested that a renter, if he came along with a film at 50 per cent. would put up sheets and pay for them and nothing could be done to stop his doing so. It was rather interfering with the way a man ran his business to pass such a resolution and it was not the function of the Association to tell any individual member how he should run his theatre.

LL. EDWARDS thought Mr. France was wrong. There were loopholes everywhere, but an effort should be made to do away with a great expense which was unnecessary, and the resolution should be supported.

## LONDON BRANCH NOT CONTENT

C. A. MATHES said the London branch was not happy at the arrangements made by the Films Industry Publicity Circle on their behalf, the rates being greatly in excess of pre-war, 100 per cent. or more, and they wished for more information before agreeing.

The GENERAL SECRETARY (W. R. Fuller) explained that owing to the activities of the F.I.P.C. the British Poster Advertising Association had gained the impression that this was the body with whom they should negotiate.

As they, however, wanted the approval of all the exhibitors in London they had discovered that the London branch of the C.E.A. was the body with whom the matter should be discussed.

The PRESIDENT (G. H. Scarborough) remarked that when the deputation saw Mr. Mills and the representative of Messrs. Allen and Co. the question of London terms was strongly objected to by the two circuit representatives and before leaving they had promised to meet the members of the London and Home Counties branch.

The GENERAL SECRETARY reported that the London section would be dealt with at a discussion to be arranged. Unfortunately, the F.I.P.C. had conveyed the idea that they were the body for this, but on discovering the real situation the B.P.A.A. had apologised profusely and was prepared to negotiate again direct with the London branch.

### Saved Expense

B. T. DAVIS informed members that it had been mutually agreed in Birmingham in conjunction with the circuits, before the war and ever since that date, to do without posters, and they had saved that expense. He had never heard any complaints of suffering from that action.

C. G. BERNSTEIN was in favour of Coun. Mears' resolution on one point, that hoarding publicity was unnecessary, but on the other hand, he supported Mr. France. It should be the policy of the Association to advise its members whether a certain form of publicity was worth while or extravagant.

F. B. B. BLAKE entirely opposed the resolution and thought it a waste of time. From 2d. to 3d. was only a 50 per cent. increase, and he saw no reason why the B.P.A.A. should be debarred from advancing their prices.

**The question of business being done during the war without posters was no argument. Exhibitors were the last people, if the renters offered to put out sheets, to disagree. Hoardings should be used at the discretion of exhibitors.**

On a show of hands, the resolution was adopted, 41 voting in favour and 19 against.

## CO-OPERATIVE KINEMA PAYS DIVIDEND

*Members of the Trade have been keeping a watchful eye on the Co-operative Societies, which the* KINE. *has reported intend to go into the film business on a large scale. This week our Northampton correspondent describes how the co-operative kinemas will operate.*

THE bar put up by the large syndicates makes it almost impossible for small kinemas to get up-to-date films, said F. S. Johnson, manager of the Long Buckby, Northants, Co-operative Society, which owns the only kinema in the village.

The kinema pays dividend on admission as well as on purchases. Patrons of the kinema are issued with admission tickets which are stamped with the price of admission less entertainment tax, and when £1 worth of tickets have been collected they are exchanged for a "divi." check.

During the last six months villagers paid over £1,500 in admission to the kinema, and as the society has fixed a dividend at 1s. 8d. in the £, more than £120 will be coming back to patrons in "divi."

It is something of an event for a show to go through without at least one breakdown, and the committee have had to take measures to check unruly members of the audience, but Johnson says the breakdowns are due to old films—most of them are two or three years old and news reels are a fortnight old—and shortage of operating staff.

## Edinburgh Cinema Sunday

Lord Provost John I. Falconer, accompanied by the Lady Provost, Miss Falconer, inaugurated Edinburgh's Cinema Sunday in the Playhouse, and commended this effort of the kinema trade for charities. This was the fifth of their Cinema Sundays, he said, and up to last year they had distributed £12,550. The kinemas, the films, and the services of the staff, he said, were all given voluntarily.

## TESTIMONIAL TO CROW

REGINALD V. CROW, who has held many major offices in the C.E.A., has now stopped working actively for the Association owing to poor health.

Capt. S. W. Clift proposed and C. G. Bernstein seconded, that a testimonial should be presented to him.

This was unanimously agreed.

## COUNSEL'S OPINION ON S.O.

MENTION was made in the L.F. and Committee report in regard to the Wednesbury Borough Council Sunday licensing conditions. Norman Hart had been informed by the Town Clerk that his committee had instructed him to take counsel's opinion.

## Philips Valves Available

It is understood that Philips has obtained a licence for the import of valves and is expecting shipment within the next month from Holland. Further information will be reported as it becomes available to the General Council.

## Blackpool Fire

As a film was being rewound on Sunday, October 7, at the Clifton Palace, Church Street, Blackpool, it caught fire and the flames spread to the projection room. Harry Nickson, the manager, was overcome by the fumes, and was taken to hospital suffering from burns. He left after treatment.

The kinema was closed until Thursday as a result of the fire.

## Donald Taylor Plans New Unit

Donald Taylor has resigned from the Film Producers' Guild. His unit, Gryphon Films, will continue to complete present productions.

Dylan Thomas, his script writer, has also resigned with Mr. Taylor. Plans for a new unit will be announced later.

WE WANT TO CHOOSE OUR OWN NEWSREEL

# Put Newsreels on Peace-Time Basis: Stand-bys are Needed: Charity Scheme

**RETURN to peacetime arrangements concerning the booking of newsreels, allowing exhibitors to choose whatever newsreel they wish to show, was advocated by the Hampshire and East Dorset Branch of the C.E.A. at its meeting last week.**

The matter was discussed at the last branch meeting at Southampton, with Coun. H. P. E. Mears (vice-chairman) presiding in the absence of the chairman, Coun. Geoffrey Bravery.

COUN. MEARS said the matter was placed on the agenda at the express wish of the chairman, who felt that the time had arrived when exhibitors should be allowed to use discrimination in the selection of the newsreels shown in their theatres.

He felt that the wartime arrangement under which exhibitors were compelled to show a particular newsreel should be terminated and that there should be a return to ordinary competitive trading in that connection. A competitive market was proper and healthy.

There was a danger, too, that unless some action was taken in the matter the present arrangement become permanent.

A. G. INSKIP moved a resolution to the effect that in the opinion of the branch the time was opportune to consider a return to the peace-time arrangements concerning the booking of newsreels and that the General Council should be asked to place the matter on the agenda at their next meeting.

DESMOND E. GERALD seconded, and the motion was carried unanimously.

## Stand-by Programmes

A DISCUSSION ensued on the question of stand-by programmes. The SECRETARY (H. H. C. Mitchener) read correspondence which had passed between the General Council and the K.R.S. regarding the withdrawal of stand-by programmes held by individual kinemas as a war-time measure.

The renters' view is that it is undesirable that stand-by programmes shall continue to be available at theatres throughout the country.

Mr. MEARS said he took it there were instances where a case for the retention of stand by programmes could be substantiated. He suggested that it might be considered desirable to have a stand-by programme "dump" in certain areas.

Mr. INSKIP said he certainly thought something should be done to make stand-by programmes available having regard to the present-day condition of reels.

Ald. GEORGE W. A. WRIGHT expressed surprise that the proposal to withdraw stand-by programmes should come from the renters.

Rail and road transport, he said, was not alone responsible for "let-downs" in the delivery of films; there were occasions when renters were responsible owing to some "trip-up" in their organisation.

"I should think that as a safeguard for the renter it would be better to have stand-by programmes available," said the Alderman.

He considered the brightest idea was to have stand-by films kept in a central position in an area with about 15 or 20 kinemas. "It would help the renter and it would also help the exhibitor," he declared.

Replying to Robert Burns, Ald. WRIGHT said he thought the stand-by films should be kept in the most central kinema in the area. Bournemouth might be the centre of one area and Southampton the centre of another.

It was decided to ask the General Council, in conjunction with the K.R.S., to consider the advisability of having a reasonable stand-by programme of films available at a central place in districts where there were 15 or 20 kinemas willing to co-operate in such a scheme, and that the centres in the branch's area should be in Bournemouth and Southampton.

## Managers' Section

CONSIDERATION of the formation of a separate section of the branch for manager members was deferred until the next meeting of the branch, which it was decided should be held at Bournemouth.

## Merchant Navy Week

A SIMILAR decision was reached in regard to an application by the British Sailors' Society for help for the national "Merchant Navy Weeks."

In the meantime the secretary was asked to obtain further information on the matter from the society.

## CLUB MEMBERS MET FORMBY

Forty-five boys and girls of the Gaumont Junior Club, Camden Town, had a party as the result of a Walt Disney drawing competition for which they had offered the best entries.

The party, which lasted from 4 until 9 p.m., was given by manager R. W. Lane and P. Willis and Mrs. Willis, members of the club committee.

After the feast the members each received a fountain pen and a box of dominoes and, as the crowning event of the day, were taken on a tour of the Gainsborough studios to see George Formby making a film.

He is a great favourite with club members, and after they had seen an "Alice in Wonderland" scene they were given the star's autograph.

## "BIRTH OF A NATION"

The Elba Films production "The Birth of a Nation," dealing with Thomas Davis, and the foundation of the Irish nation, has been purchased by Adolph Koehler, foreign manager and vice-president of the Metropolitan Picture Corporation, New York, for distribution throughout U.S.

HANTS & E. DORSET

## Naval Drama Paramount's New

*Brian Donlevy, Esther Fernandez and Alan Ladd are the stars of Paramount's TWO YEARS BEFORE THE MAST, which will be Trade shown soon*

# TO-DAY IS C-DAY FOR BRITISH EXHIBITORS

## The Well-being of the Whole Industry Depends on the Individual

*By "KINE." Staff Reporter*

TO-DAY is C-Day. In October last year exhibitors, renters and ancillary firms subscribed £19,694 to the C.T.B.F. by "Cinema Day" collection. But the fund records showed that not every exhibitor in the country took part in the drive. That's why to-day is C-Day. It provides every exhibitor with the opportunity of coming into the annual scheme, which, if it had a 100 per cent. exhibitor support, would realise between £25,000 and £30,000—an increase of £6,000 or £7,000 on previous year's results.

The KINE. has always recognised the value of the "Cinema Day" scheme. Like a flag day, it has made it possible for large sums to be raised for a good cause without an individual noticing he has given the money.

### What You Pay

Exhibitors are asked to pay two-thirds of a penny per seat of the licensed capacity of each theatre. Well, we all know Entertainment Tax is high and business is not always as good as it could be, but two-thirds of a penny per seat is infinitesimal—less than a fifteenth of what is paid in tax.

The renters are pledged to make up every two-thirds paid by an exhibitor up to one penny.

### What You Receive

But the C.T.B.F. scheme is not *giving*. It is an investment—an investment in the well-being of your Industry, the well-being of your colleagues, and the well-being of yourself.

We have now reached a period in our progress when we have among us a number of elderly employees who, during the war years have carried on—often only so as not to "let down" their employer, worried by staff shortage—under a strain which sometimes has impaired their health.

Age will have to give way to youth.

But age must not be forgotten: a life's service must be rewarded. But what can be done for the colleague who, in his old age, is unable to support himself?

The answer lies with the C.T.B.F.

During a period of 22 years the fund has refused no deserving case.

### What You Will Achieve

By assuring that the C.T.B.F. will receive the maximum amount of money to-day, you will have achieved the C-Day objective.

The KINE. reported that at the last annual general meeting of the fund, the Board of Management stated that it was expecting a considerable increase in cases. Among a number of necessary expansions will be an extension to "Glebelands."

The increase in the number of people needing help is inevitable.

**But the increase in your donations is essential.**

To-day is C-Day. Before you pass your accounts for to-day, don't forget to check on those two-thirds of a penny and send a cheque for that amount—or more—to: The Treasurer, Cinematograph Trade Benevolent Fund, 52, Shaftesbury Avenue, London, W.1, or to the secretary of your branch of the C.E.A.

## Inside News from Inside Hollywood

THE "KINE" REPORTED THIS MONTH THAT ERIC JOHNSTON, NEW HEAD OF M.P.P.D.A., HAS ALSO BEEN MADE PRESIDENT OF THE MOTION PICTURE EXPORT CORPORATION TO SUPPORT U.S. FILMS IN FOREIGN MARKETS. THIS WEEK OUR HOLLYWOOD CORRESPONDENT, WILLIAM MOORING, REPORTS THAT . . .

# Hollywood Suggests United Nations Film League and Looks to Johnston for World Expansion Leadership

HOLLYWOOD LEADERS ARE SAYING THAT THE TIME IS RIPE FOR A FILM LEAGUE OF THE UNITED NATIONS. THIS FOLLOWS THE NEWS THAT ERIC JOHNSTON, HEAD OF M.P.P.D.A., IS TO CONTROL THE MOTION PICTURE EXPORT CORPORATION, WHICH IS DESIGNED TO HELP HOLLYWOOD PRODUCT DISTRIBUTION IN FOREIGN MARKETS.

It becomes clear that the Hollywood producers look to Johnston to give them the full benefit of his international experience, acquired as President of the U.S. Chamber of Commerce.

In this light he is seen as more than a mere successor to Will Hays, whose main concern was domestic policy.

"This country (the United States) has no trade barriers against films from other lands and we want no trade barriers established against us," says Johnston, new Czar of Hollywood.

The statement arose upon the formation of the organisation which the British Film Producers' Association membership might well emulate.

Loews (M-G-M), 20th Century-Fox, Paramount, RKO, Universal, Columbia, and the ex-Hays office members, Warner Brothers and United Artists, have joined together in establishing Motion Picture Export Corporation.

It is felt individual major film companies cannot make enough headway on their own.

### Warners Join

It is worth noting, especially in view of what I have already disclosed concerning Johnston's efforts to reunite the major Hollywood companies in the cracking Motion Picture Producers' Association, that both Warners and United Artists are in this new commercial set-up.

Johnston intends that before long they shall be back as members of the Hays Office also.

Johnston looms as a high-pressure super-salesman for the Hollywood product which, in turn, will develop increasing significance as a spearhead for American industries generally.

Johnston does not refer to any competitive barriers that may exist in U.S.A. against imported films. He does not comment upon the fact that major American theatre chains are controlled by the major production companies and are thus in a sense sacrosanct to the cause of American movies.

He simply says "There are no trade barriers," meaning that no U.S. legislation exists in discrimination against imported films.

And because of the fact the new organisation, in conjunction with the existing diplomatic machinery of the Hays Office, will resist any legislative or other Governmental restrictions against Hollywood films abroad.

### Holland—the Test

At present Holland is being made the testing ground of the strength of this new co-operative company.

"The American film Industry has no desire to use the motion picture for unworthy purposes," says Mr. Johnston, "other nations would resent it if we tried, just as we resent any attempt on their part to 'propagandise' us. The best propaganda is no propaganda."

The Hollywood idea for a world film league is probably sound.

American, British, Russian, French and other film Industries could join, through such a league, in laying down a few basic rules by which to unify and control the efforts of all film production Industries, to give effective and unbiased representation of their respective peoples upon the screens of the world.

* * *

AS exclusively reported in this column some weeks back, the personal battle between David O. Selznick and Charles Chaplin as leading factors in United Artists has come to a violent head.

Selznick offered double price to Chaplin for his United Artists holdings, but Chaplin, already blessed with a fortune of over five million dollars, refused to sell out at any price. He prefers to sue Selznick for recovery of moneys allegedly advanced by United Artists to finance certain films which Selznick is said later to have distributed through channels other than United Artists.

Selznick's reply is that Chaplin himself is much to blame for the fact that United Artists during recent years has been short of major product and compelled in consequence to buy up films produced by independent concerns.

* * *

*Meanwhile, Selznick is reported dickering for a large share in Columbia Pictures as well as for a financial tie-up with RKO that might eventually pave the way to a consolidation of the two companies.*

* * *

FAMOUS ARTISTS, the new Frank Capra company, will produce "It Must Be Love," bought for £12,500 from authors Lou Breslow and Joe Hoffman. No stars are yet set.

* * *

WILLIAM DIETERLE expects to be in London for David O. Selznick before Christmas. It is not certain whether he will start immediately to prepare "The Scarlet Lily," Mary Magdalane story in which Ingrid Bergman is stated for the name part.

**FROM COLUMBIA**

*Irene Dunne is the star of Columbia's OVER 21*

# Universal Increases Budget for 1945-46

## VARIED PROGRAMME FOR TEN NEW STAGES

UNIVERSAL'S production budget for 1945-46 is to be increased by ten million dollars, covering a line-up that will embrace 55 features, seven Westerns, four serials and 58 short subjects. Ten new sound stages are to be built at a cost of two million dollars to meet stepped-up production requirements.

This news, cabled to G.F.D. from New York, follows hard on the announcement that Universal's president, Nate Blumberg, accompanied by J. H. Seidelman, vice-president, have just arrived in this country.

The "ten million dollar-plus" budget was announced at a Universal sales meeting in New York, when William A. Scally, vice-president and general sales manager, presided.

Five of the programme of features will be drawn from outside producers. Walter Wanger will contribute two Technicolor productions. The recently organised Diana Productions (president, Fritz Lang) will make one. J. H. Skirball-Bruce Manning are to be responsible for two.

### A New Durbin

Universal's line-up will include "Genius in the Family," starring Myrna Loy and Don Ameche, with Frank Ryan directing an adaptation of the noted book by Hiram Percy Maxim. This is the first Skirball - Manning production. Second will be an original story by Mr. Manning to star Claudette Colbert with Ameche.

"Letters of an Unknown Woman" will present Deanna Durbin with a top-ranking male star. First of the Abbott and Costello comedies is "Boy Wonder," adapted from a screen play by Bruce Manning, with William A. Seiter directing. Next they will appear in "Buck Privates Come Home," which Seiter will also direct.

### Dracula Again

Yvonne de Carlo is down for a Technicolor offering, "Heat Wave," from an original by Walter Reisch, who will also direct. Edward Kauffman will produce.

"Tangier" will present Maria Montes in her first modern screen rôle. Story was written by Steve Fisher. George Waggner will direct, Paul Malvern will produce, and Joe Gershenson is executive producer.

"Johnnie Anselmo," written and produced by Lucien Hubbard, will be known as a Lucien Hubbard Production. "White Tie and Tails" is described as a top-budget modern comedy with star names. "House of Dracula" stars Boris Karloff, with Eric Kenton directing for producer Paul Malvern.

"Bad Sister" will be another thriller. "Flame of the Klondike" is a new outdoor subject. "Brute Man," made under the executive producership of Ben Pivar, will introduce an entirely new horror character. Jack Oakie, Peggy Ryan and Ann Blyth co-star in "Hero Wanted." Joan Davis is set for "That's My Baby."

### Varied Star Appeal

"The Fugitive," "Prelude to Murder" and "Terror by Night" are Sherlock Holmes pictures starring Basil Rathbone and Nigel Bruce. Roy William Neill continues as producer-director.

In addition to the foregoing productions, the schedule takes in "Night in Paradise" (Technicolor-Merle Oberon-Turhan Bey); "Canyon Passage" (Technicolor-Patricia Roc-Dana Andrews-Brian Donlevy-Susan Hayward); "Scarlet Street" (Fritz Lang-Edward G. Robinson - Joan Bennett - Dan Duryea); "Because of Him" (Deanna Durbin-Charles Laughton-Franchot Tone); "This Love of Ours" (Merle Oberon-Claude Raines-Charles Korvin); "Frontier Gal" (Technicolor-Yvonne de Carlo); "That Night With You" (Franchot Tone-Susanna Foster-Louise Allbritton-David Bruce); Rachel Feld's best-seller "Time Out of Mind"; "Shady Lady" (Charles Coburn-Ginny Simms-Robert Paige); "The Daltons Ride Again" (Alan Curtis - Martha O'Driscoll - Lon Chaney).

## U.S. RENTERS AND DISTRIBUTORS

### Government Action

The U.S. Government has started trials against eight major film companies to reform trade practices and to force distributors to divest their circuit kinema holdings.

The proceedings, which are being held in the New York Federal Court, are likely to last for two months.

*Exclusive KINE. Pictures!*

# SIR BEN'S TRIBUTE TO INDUSTRY

FILM people entertained the Minister of Food, Sir Ben Smith, at the Savoy on Wednesday of last week. The luncheon was attended by delegates from C.E.A. branches all over the country, who were in London for the General Council meeting.

President G. T. Scarborough was in the chair.

Preparations had been made by Arnold Williams, of National Screen Service, the firm responsible for producing and distributing Sir Ben's "Food Flashes." It was right that he should have had the opportunity of making arrangements.

### "I am Grateful"

Whatever may be the opinions of some exhibitors about the Ministry of Food's weekly "flashes," Sir Ben left little doubt that his department was extremely grateful for the support given it by the film industry. The flashes, he said, were without doubt the most valuable way the Ministry had of keeping housewives in touch with the current food distribution problems.

"Life," he went on, "is best expressed by service. Nobody has expressed that better than you have in your service to the community on your screens by making screen-time available for information of the kind represented by the 'Food Flashes.' I say to you: 'Don't weary in your well-doing.'"

### More Help

The Minister did not tell exhibitors that he wanted their services to continue, but he suggested that if the Ministry of Food wanted the "flash" system to go on for any great length of time in the national interest he knew his request would be fairly considered.

"I assure you," he said, "that I would never ask you to go against your principles."

THESE are the people caught by the KINE. candid camera, reading from left to right:

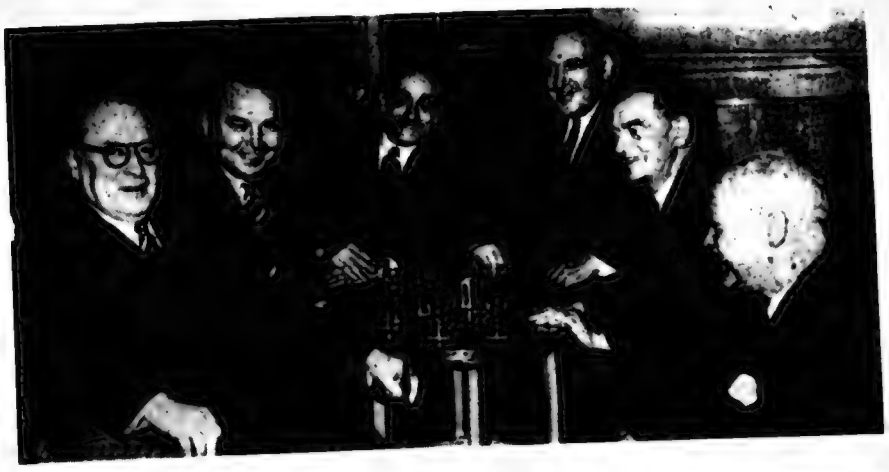
TOP: Sir Ben Smith (Minister of Food), G. T. Scarborough, Lord Southwood, Gordon Ross (Chairman of N.S.S.), and R. G. Somerville (B.o.T.). Foreground: Shelton Smith (Ministry of Food) and W. S. Dane (Odhams Press).

CENTRE (top): Ald. H. B. Blake and A. B. Watts have a drink with Ald. G. W. Wright and R. Chetham.

CENTRE (bottom): T. Armitage, Leslie Hill, T. E. Robinson, T. S. Dawson, C. H. Newbold and Harry Hopkins.

BELOW (left): F. A. Prior, G. T. Scarborough. W. J. Speakman, W. Berriman, Leslie Hill, Charles Littler, and Bert Elton.

BELOW (right): M. M. Levy, Norman Hart, G. H. Russ, F. A. Prior and G. T. Scarborough.



Among the guests were Lord Southwood, R. G. Somerville (Board of Trade), Gordon Ross (chairman of N.S.S.), Lord Luke, Sir Philip Warter (chairman of A.B.P.C.), Jack Beddington, Max Milder (managing director of A.B.C.), F. A. Prior, E. J. Hinge, S. K. Clift, Tom O'Brien and W. R. Fuller.

GOOD ENTERTAINMENT IS INTERNAT NAL

# INTERNATIONAL PICTURES'

latest box-office sensation sets new high marks in

CINCINNATI — NEW ORLEANS — WASHINGTON

DENVER — BALTIMORE — DALLAS — KANSAS CITY

HOUSTON — PROVIDENCE — SAN ANTONIO

OKLAHOMA CITY—FT. WORTH—OMAHA—TULSA

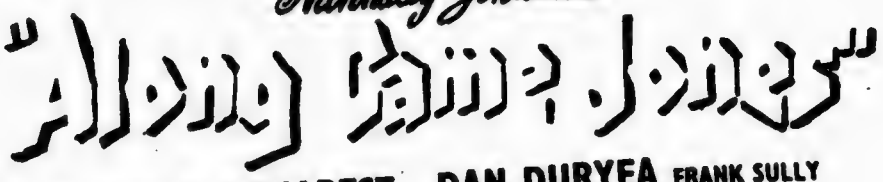
DES MOINES—CEDAR RAPIDS—SIOUX CITY . . . with

the same kind of smash business rolling up in scores of openings throughout America. The story will be the same in cities and towns in the United Kingdom.

Be sure to attend the Trade Screening at the Odeon, Leicester Square, on Tuesday, October 23, at 10.35 a.m., of

## GARY COOPER ★ LORETTA YOUNG

in *Nunnally Johnson's*



WILLIAM DEMAREST · DAN DURYEA FRANK SULLY

A CINEMA ARTISTS CORP. Production *Produced by Gary Cooper* Directed by STUART HEISLER

SCREEN PLAY BY NUNNALLY JOHNSON · NOVEL BY ALAN Le MAY · AN INTERNATIONAL PICTURE · Released by RKO RADIO PICTURES, LTD.

# PARAMOUNT TO SHOW ITS TOP THREE WITHIN FOUR WEEKS

## A Period Naval Drama : Life Story of English "Kitty": and a Betty Hutton Comedy

**PARAMOUNT'S three leading films of its current production schedule will be shown to the Trade within the next few weeks. They are the naval adventure story of 1834, "Two Years Before the Mast" (starring Alan Ladd and Brian Donlevy), a drama of 18th century London, "Kitty" (which has Paulette Goddard in the lead), and a new Betty Hutton musical-comedy, "The Stork Club."**

*First of the "big three" will be Trade shown at the Paramount Private Theatre on Tuesday, October 30, at 10.30 a.m. and 2.30 p.m. It is "Two Years Before the Mast."*

The film is based on a novel by Richard Henry Dana, Jun.

The cast is headed by four of the studio's leading box-office names, Alan Ladd, Brian Donlevy, William Bendix and Barry Fitzgerald. The director, John Farrow, is himself a sailor, a Commander in the Royal Canadian Navy on special duty in Southern California.

Seton I. Miller, the producer, originally wrote the screen story with George Bruse in 1940. War upset plans for the production, and it was not until four years later, when the writer had been made a Paramount producer, that his idea materialised.

### The Production Difficulties

War-time restrictions on navigation prevented the studio from going to sea for the filming of "Two Years Before the Mast," but this limitation was offset by the ingenuity of the technicians.

Paramount made a full-sized reproduction of the brig *Pilgrim*, upon which three-fourths of the story's action takes place.

The ship operated as a free-floating vessel in a 640,000-gallon tank.

Paramount's research department made an exhaustive collection of information concerning Dana, his book and the period of the story.

Efforts were made to give the picture nautical atmosphere. Director Farrow conducted a school of seamanship to familiarise his actors with sea-going practice. A training mast was put up on the studio lot and the players were given instructions on climbing aloft and handling sails.

The course of the *Pilgrim* was charted and printed copies of the sailing tract were distributed to the players in order that they might be able to visualise the 15,000-mile voyage from Boston to Monteroy!

The film was shot in the sequence of the story. The deteriorating effects of the hard voyage had to be seen in the appearances of the players. Hair and beards remained uncut during the filming to mark the progress of time.

### New Star

The picture introduces Esther Fernandez, a leading Mexican star.

For the rôle of Captain Francis Thompson, Paramount signed Howard da Silva from the cast of the Broadway hit, "Oklahoma."

### Paulette Goddard in "Kitty"

The second of Paramount's "big three" is "Kitty," with Paulette Goddard as an illiterate Cockney waif in London of 1780.

"Kitty" is to become the wealthy Duchess of Malmunster.

*Paramount will screen this picture at the company's Private Theatre on Friday, November 9, at 10.30 a.m. and 2.30 p.m.*

Ray Milland is co-starred with Miss Goddard. The film was directed by Mitchell Leisen. The supporting cast includes Patric Knowles, Cecil Kellaway, Reginald Owen, Constance Collier, Sara Allgood, Eric Blore, Denis Hoey, Anita Bolster and Heather Wilde.

From a research, wardrobe, property and set dressing point of view, pictures of England in the 18th century are a headache for Hollywood.

It is Leisen's belief that costume pictures generally become as unconvincing and artificial as fancy dress balls in a small village hall unless the gowns and suits are tailored as they were in the days of the story. Consequently, a large amount of fashion research went into "Kitty."

As with all Mitchell Leisen subjects, the sets of the picture are said to be particularly beautiful, and one especially, showing Paulette Goddard's room, is worth mentioning. The walls were done in muslin, appliquéd with varnished black-and-white enlargements of designs and steel engravings of the period to make a different pattern on each surface. The furnishings were all genuine 1780 English antiques.

### Betty Hutton's Latest

*The Trade show of B. G. De Sylva's first independent production for the studio, "The Stork Club," will be screened to the Trade at the company's Private Theatre on Tuesday, November 6, at 10.30 a.m. and 2.30 p.m. This is the third of the trio.*

This is a lavish comedy starring Betty Hutton, Barry Fitzgerald and Don DeFore, with a supporting cast that includes Robert Benchley, Bill Goodwin and Andy Russell.

Betty Hutton is seen as a hat-check girl at the club who comes into an unexpected windfall when she saves Barry Fitzgerald (he plays a millionaire) from drowning. Amusing complications result from Betty's efforts to explain the source of her good fortune to her boy friend, Don DeFore, with whose band she sings.

### Paramount Trade Show Diary

TWO YEARS BEFORE THE MAST, **Tuesday, October 30, at 10.30 a.m. and 2.30 p.m., in the Private Theatre.**

THE STORK CLUB, **Tuesday, November 6, at 10.30 a.m. and 2.30 p.m., in the Private Theatre.**

KITTY, **Friday, November 9, at 10.30 a.m. and 2.30 p.m., in the Private Theatre.**

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Bolton Watch Committee has transferred the licences of the Theatre Royal, Hippodrome and Regent kinemas from the late W. R. Bleakley to Joseph Hill, Arthur Tong and Doris Walsh respectively.

*Veronica Lake is the blonde in HOLD THAT BLONDE (Paramount) in which she co-stars with Eddie Bracken*

# Bacall in Mystery Picture

## WARNER NEW SHOW GROUP

WITH consultations now proceeding at Warner House about the precise timing of subjects on next year's release schedule, Max Milder has set Trade show dates for pictures which will figure amongst the early 1946 offerings. These, incidentally, have been stepped up to 24 as against the 18 which have been offered during the past few seasons—without any sacrifice of quality.

The group consists of the following :—

**"Pillow to Post," "Pride of the Marines," "Too Young to Know" and "Confidential Agent."**

From the point of view of importance the group is headed on a fine margin by "Confidential Agent" and "Pride of the Marines."

"Confidential Agent" appeals to the showman first of all, inasmuch as it provides the second vehicle for that striking new star Lauren Bacall. With the effect of the follow-up campaign which the company will launch for this her new picture, "Confidential Agent" stands a first-rate chance of box-office success whatever its intrinsic qualities, which indeed are considerable.

### The Bacall Again

Lauren Bacall is playing opposite Charles Boyer in a tightly knit array of action and intrigue, which was directed by Herman Shumlin.

The action, and there is plenty of it, is staged in England at the time of the Spanish Civil War. Charles Boyer's rôle is that of an agent for the Republican forces, whose mission is to buy coal to prevent it going to the Fascist forces; Lauren Bacall's is that of the daughter of the coalowner who becomes involved in the killings, beatings-up and other hectic and suspenseful happenings which highlight the spinning of the tale.

Villainy is represented by, principally, Katina Paxinou, Peter Lorre and Victor Francen. Backing them are players of the calibre of George Coulouris, Holmes Herbert, John Warburton, Lowell Gilmore and Miles Mander.

### Warner Trade Show Diary

PILLOW TO POST, **October 30, at 10.30 a.m., in Studio One.**

PRIDE OF THE MARINES, **October 31, at 10.30 a.m., in Studio One.**

TOO YOUNG TO KNOW, **November 1, at 10.30 a.m., in Studio One.**

CONFIDENTIAL AGENT, **November 6, at 10.30 a.m., Studio One.**

### Demob. Drama

In "Pride of the Marines" Warners has a subject which ranks amongst the most topical even they have offered. It deals powerfully with a returned war veteran who bears a grudge against Society, who will not be rehabilitated, who will not regain hope. All this builds up in terms of the starkest drama, the while offering a commentary on current conditions which cannot fail to encourage and inspire every kinemagoer.

The story is based on the real-life experiences of Sergt. Al Schmid, U.S. marine hero. It recounts his days when he was a staunch and independent bachelor before the war, his decision that going out to fight would be an amusing adventure, his heroic stand which brought him a decoration—and his return, blinded, bitterly refusing to meet any of the people he once knew. As Schmid, John Garfield is said to give a performance of surpassing insight, while Eleanor Parker is the girl who waits and understands. Delmer Daves directed "Pride of the Marines."

### Joyous Romp

"Pillow to Post," the film first to be shown in the group, is a joyously jolly romp with Ida Lupino as a travelling salesman, who, in order to clinch an important deal—she hopes—has to find accommodation in an overcrowded town for one single night. But she finds it must be a married night in a place reserved for Army men and their wives, or a park bench, or nothing at all. She asks a shy young lieutenant to register with her, explaining that he may afterwards go where he pleases. Inevitably, he is prevented from making his getaway, and all sorts of hilarious and near-naughty complications arise.

The young lieutenant is engagingly played by Warner newcomer William Prince, while that arch-villain of so many thrillers, Sydney Greenstreet, shows again that he has a talent for comedy. Stuart Erwin, Johnny Mitchell, Ruth Donnelly and Willie Best are others in the cast under the direction of Vincent Sherman, who made "Mr. Skeffington."

With "Too Young to Know" Warners again present one of their successful new romantic partnerships, Joan Leslie and Robert Hutton. Once again, the theme has a topical slant; the lovers, marry at an early age, find that wedlock means assuming a certain amount of responsibility, fail to agree, and part. How they meet once more, only to find that their relationship has deteriorated still further, but are finally brought to a realisation of their mutual need, offers a warmly human story sure of finding a ready response from thousands of wartime couples.

Prominent in the supporting cast are Dolores Moran, Harry Davenport, Rosemary DeCamp and Arthur Shields. Frederick de Cordova directed.

# New Films at a Glance

| Title and Renter. | R.T. and Certificate. | Stars. | Remarks. | Box-Office Angle. |
|---|---|---|---|---|
| Babes on Swing Street (General F.D.-Universal)—American. | 70 min. (U) | Leon Errol, Peggy Ryan, Ann Blythe. | Bright and breezy frolic set to swing music and song. Story slight, but Leon Errol in good form and adolescent teamwork energetic. | Good average second. Just right for youngsters. |
| Brewster's Millions (United Artists)—American. | 79 min. (U) | Dennis O'Keefe, Helen Walker, "Rochester" Anderson. | Bright, clean and well-staged farcical comedy. Teamwork versatile and title values good. | Good average light booking. Good for youngsters. |
| *Cabaret (Premier)—British. | 34 min. (A) | Harry Seltzer, Rosalind Melville, Frank King. | Mediocre British musical revue. Title and quota ticket sole booking angles. | Booking for the easily pleased. Nothing to harm children. |
| 'Cisco Kid Returns, The (Pathe)—American. | 63 min. (A) | Duncan Renaldo, Martin Garralaga, Cecilia Callejo. | Picturesque though somewhat placid outdoor adventure comedy melodrama. Story slightly protracted, but camera-work excellent and title good. | Reliable second for the average hall. Safe for youngsters. |
| Crime Inc. (Pathe)—American. | 74 min. (A) | Tom Neal, Leo Carrillo, Martha Tilton. | Realistically staged and exciting gangster melodrama, based partly on fact. Characterisation very good and detail interesting. | Very good general booking. Somewhat tough for juveniles. |
| Docks of New York (Pathe)—American. | 61 min. (A) | Leo Gorcey, Huntz Hall, Gloria Pope. | Extravagant "East Side Kids" romantic comedy melodrama, slightly tinctured with Ruritanian sentiment. Story artless, but youngsters in good form. | Proprietary fare mainly for schoolboys—and girls. |
| Fashion Model (Pathe)—American. | 60 min. (A) | Marjorie Weaver, Robert Lowery, Tim Ryan. | Routine murder mystery comedy drama pivoting on a New York dress establishment. Thrills unconvincing, but technical presentation good and title catchy. | Moderate programmer. Nothing to harm youngsters. |
| Follow that Woman (Paramount)—American. | 70 min. (A) | William Gargan, Nancy Kelly, Ed. Gargan. | Vest-pocket comedy crime melodrama. Story unoriginal and teamwork and direction unimaginative. | Very moderate second. Should not harm youngsters. |
| Kid Sister (Pathe)—American. | 54 min. (A) | Judy Clark, Roger Pryor, Frank Jenks. | High-spirited romantic comedy concerning a bright young thing who steals her elder sister's beau. Humour clean, development brisk and staging adequate. | Average light booking. Nothing to harm youngsters. |
| Law Men (Pathe)—American. | 55 min. (U) | Johnny Mack Brown, Raymond Hatton, Jan Wiley. | Crisp, two-fisted vest-pocket western. Story, acting and presentation adequate. Scenery picturesque. | Good proprietary outdoors. Ideal for youngsters. |
| *Men of the Mines (Premier)—British. | 39 min. (U) | Ernest Butcher, Gladys Young, John MacLaren. | Homely story documentary of life in a British coalmining district. Romantic interst thin, but detail good. | Average second. Nothing to harm youngsters. |
| Our Vines Have Tender Grapes. (M-G-M)—American. | 105 min. (A) | Edward G. Robinson, Margaret O'Brien, Jackie "Butch" Jenkins. | Tender romantic comedy drama, with a picturesque village background and a compelling juvenile interest. Delightful performance by young star. | Very good booking, particularly for family halls. |
| †State Fair (20th Century-Fox)—American. | 101 min. (U) | Jeanne Crain, Vivian Blaine, Dick Haymes. | Gay country life musical in Technicolor, pivoting on a big annual Iowa State fair. Story light and refreshing, characterisation very good, numbers tuneful and staging excellent. | Capital light booking. Great for youngsters. |

* A British Picture. † In Technicolor.

# REVIEWS FOR SHOWMEN

## State Fair

*20th Century-Fox. American (U). Photographed in Technicolor. Directed by Walter Lang. Featuring Jeanne Crain, Vivian Blaine and Dick Haymes. 9,029 feet. Release not fixed.*

GAY and warm whirligig of fun and melody recording the happy experiences of a good-humoured Iowa farmer, his wife and susceptible only son and daughter at their annual State fair.

The refreshing and disarmingly naïve tale is delightfully put over by the attractive young stars and established supporting players. It is also neatly and effectively interspersed with authentic and jolly kaleidoscopic shots of fairground activity and appropriately embellished with tuneful songs. A friendly and tender mosaic of country life marvellously enhanced by Technicolor. Capital light booking, a real treat and tonic for all types of audiences.

**Story.**—Abel Frake, a big-hearted Iowa farmer, with two adolescent children, Margy and Wayne, enters Blue Boy, his home-bred boar in a competition at the annual State fair. Both Margy and Wayne long for the bright lights and fall for Pat Gilbert, a slick reporter, and Emily, glamorous dance band singer, respectively. Melissa, Abel's wife, who hopes to win a prize with her home-made mincemeat, also finds the fairground atmosphere slightly intoxicating. The rivalry between the many enthusiastic and touchy competitors causes a few unexpected complications, and more are added when Blue Boy goes all skittish over Esmeralda, a prize sow, but everything turns out right, or nearly right, in the end. Abel beats all comers with Blue Boy, Melissa's mincemeat earns a diploma, Margy gets her man, and Wayne, on learning that Emily is already married, returns a sadder but wiser man to the arms of Eleanor, his childhood sweetheart.

**Acting.**—Jeanne Crain sings pleasantly and acts with spirit as the romantically inclined and dewy-eyed Margy. Vivian Blaine scores in contrast as the sophisticated Emily, Dick Haymes croons pleasantly and is agreeably callow as Wayne, and Dana Andrews is a likeable Pat. Fay Bainter, Donald Meek, Frank McHugh and Percy Kilbride also register in direct support.

**Production.**—The picture has no great depth, but its heart is in the right place and its surface action radiates warmth, good humour and colour. The scenes showing Pa Frake in the arena with temperamental Blue Boy, Ma Frake competing with her home-made pickles and mincemeat, the moving love sequences between Margy and Pat and Emily and Wayne, the many authentic and colourful day and nocturnal fairground flashes, the quaint and amusing subsidiary characters are presented with charm and showmanship that will delight all ages. The tunes are an additional attraction—"It's a Grand Night for Singing" promises to be a song hit of the season. Incidentally, it is a pretty compliment to the late Will Rogers, inimitable star of the original "State Fair." And what a winner that was! History should repeat itself.

**Points of Appeal.** — Friendly, human, humorous and colourful story, very good characterisation, neat and resourceful direction, excellent atmosphere, Technicolor, tuneful songs, popular romance, big title values and bigger stars.

*Continued on page 28*

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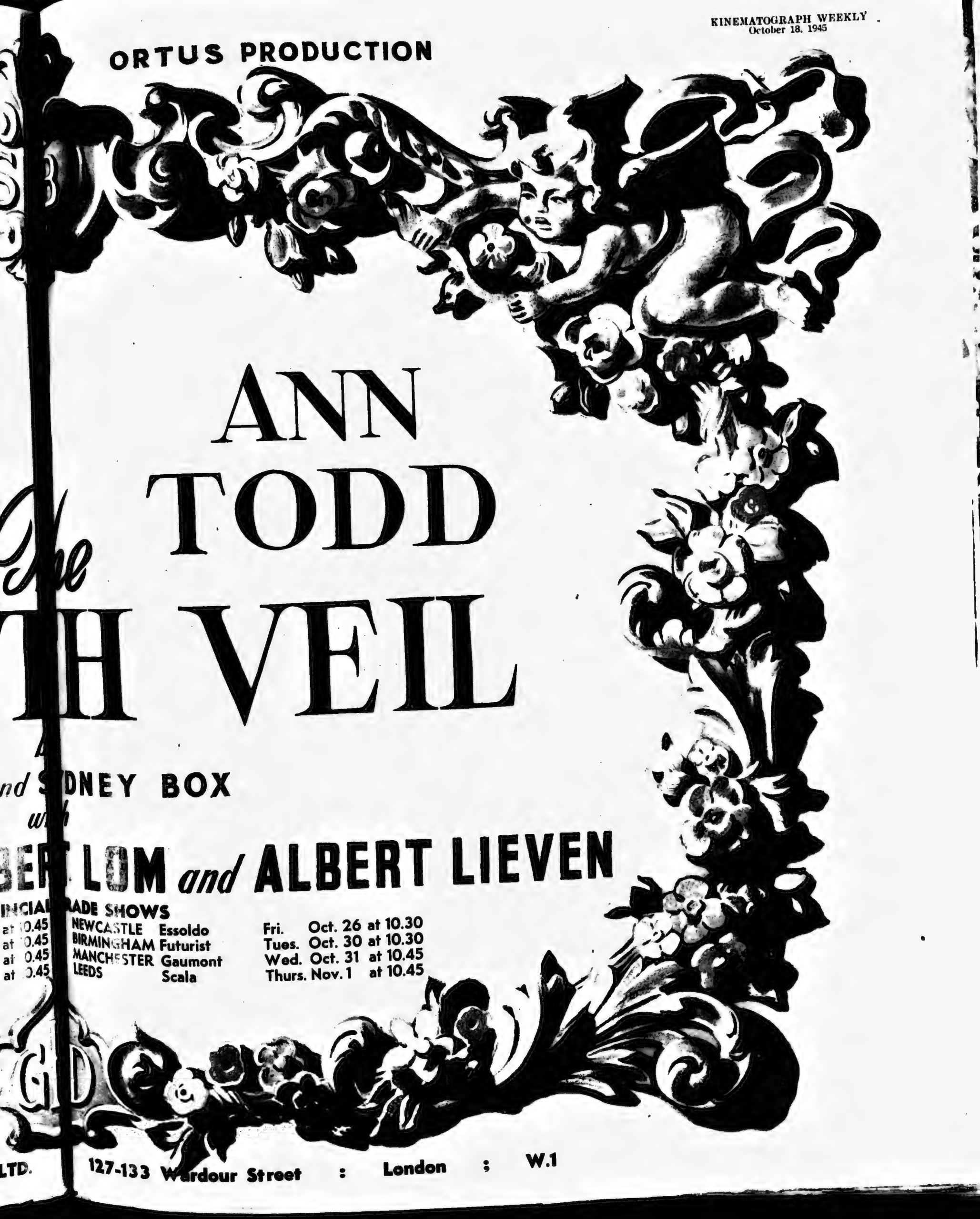
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## REVIEWS—*continued from page 25*

## Our Vines Have Tender Grapes

*M-G-M. American (A). Directed by Roy Rowland. Featuring Edward G. Robinson, Margaret O'Brien and Jackie "Butch" Jenkins. 9,426 feet. Release not fixed.*

TENDER romantic comedy drama, with a shrewdly plugged and compelling juvenile interest, mirroring life in a small but picturesque Wisconsin village, mainly populated by people of Norwegian descent.

A crowded yet unhurriedly told chapter of incidents, it lacks the perception, scope and dignity of saga, but, nevertheless, its widely varied and, at times, spectacular vignettes, enhanced by the genius of Margaret O'Brien, provide terrific feminine appeal. Very good star booking, particularly for family halls.

**Story.**—Selma, seven-year-old daughter of Martinius Jacobson, a Wisconsin farmer, has a friendly disposition and an inquiring mind. Martinius longs to possess a big up-to-date barn, like his good neighbour, Bjorn Bjornson, but Bruna, his wife, believes in treading warily. Selma has a mischievous five-year-old cousin, Arnold, and the two frequently get in each other's hair. Viola Johnson, the attractive new schoolmistress, does not take too kindly to the village folk, whom she thinks intolerant, but Nels Helverson, young editor of the local paper, determines to correct her hasty, ill-considered judgment. In the spring of the year, Selma and Arnold give their parents a fright by secretly boating on the flooded river in a bath-tub and later Bjorn's barn is burned down. Bjorn is not insured, but Nels, backed up by Selma, organises a whip round. Viola is moved by the gesture and promises to stick around and look after Nels' paper while he is away at the war.

**Acting.**—Margaret O'Brien gives a very clever performance as Selma, and Jackie "Butch" Jenkins is equally effective as five-year-old Arnold. His brusqueness is a welcome antidote to the young star's saccharine. Frances Gifford and James Craig, as Viola and Nels, take adequate care of the conventional love interest, and Edward G. Robinson and Agnes Moorhead meet all demands as Martinius and Bruna Jacobson.

**Production.**—The early incidents, although treated with artistry and imagination, are of no great dramatic consequence, but towards the finish the spectacle is excellent. There is a pretty Yuletide scene in which the Nativity story is charmingly retold, but this, like the suspenseful boating sequence and the rest of the prodigious by-play, is principally designed to exhibit the genius and versatility of Margaret O'Brien, and, in a smaller degree, Jackie "Butch" Jenkins.

**Points of Appeal.**—Unusual, interesting and amusing story, delightful portrayal by Margaret O'Brien, very good support, soothing atmosphere, well-timed thrills, big title values and, in spite of the "A" certificate, powerful family angle.

## Law Men

*Pathe. American (U). Directed by Lambert Hillyer. Featuring Johnny Mack Brown, Raymond Hatton and Jan Wiley. 5,008 feet. Release not fixed.*

CRISP, two-fisted vest-pocket Western telling how two U.S. marshals outwit the secret leader of a ruthless gang of bank robbers. The popular and resourceful acting team tackles the robust and evergreen plot with vigour and squeeze from it many good laughs and wholesome thrills. Good "proprietary" outdoors.

**Story.**—Nevada, a dashing young U.S. marshal, and Sandy, an old-timer, move into a small Western town to round up bandits, of whom Bradford, local banker, is the secret leader. Sandy poses as a cobbler, while Nevada masquerades as a notorious gunman and joins the gang. Sandy lodges with Auntie Mac, an old maid, and her pretty niece, Phyllis, and makes a confidant of Clyde, the latter's beau. Later, Clyde innocently spills the beans to Bradford, who plans with Slade, his villainous henchman, to make Clyde their scapegoat. Nevada and Sandy, however, are equal to the situation.

**Acting.**—Johnny Mack Brown is a handsome and forthright Nevada, Raymond Hatton takes good care of the comedy relief as Sandy, and Robert Fraser and Edmund Cobb make a couple of good villains as Bradford and Slade.

**Production.**—The tale is fashioned from a well-tried formula, but versatile characterisation, good fights, clean comedy and sentiment and impressive scenery give it freshness. It is just right for the family, industrial and juvenile trade.

**Points of Appeal.**—Full-blooded, fast-moving plot, versatile acting, good scenery, rousing scraps, clean and popular comedy and romantic relief, robust finale and handy footage.

## Kid Sister

*Pathe. American (A). Directed by Sam Newfield. Featuring Judy Clark, Roger Pryor and Frank Jenks. 4,967 feet. Release not fixed.*

HIGH-SPIRITED romantic comedy concerning the escapades of a bright young thing, who, tired of being browbeaten by her family, successfully sets her cap at her elder sister's particularly eligible beau. Unfolded partly in book and diary form, it occasionally employs spoken thoughts to elaborate its salient situations, but, in spite of this slight departure from the orthodox, it reaches its main objective through conventional stage farce channels. In short, psychology wisely gives place to slapstick. Average light booking.

**Story.**—Joan Hollingsworth, a romantic teen-age, resents being kept on a leash by her mother and conceited elder sister, Ethel. During a family party for grown-ups, she masquerades as a parlourmaid to take a peep at Wally Barnes, Ethel's wealthy middle-aged boy friend. While hanging around, she accidentally stumbles over a crook and is mistaken for one by Wally. In the end, however, she manages to capture the crook as he is about to rob the safe in her own house. Wally admires her pluck, apologises for his error and makes it plain that he prefers her to Ethel.

**Acting.**—Judy Clark puts over an amusing high-pressure performance as Joan. Roger Pryor is sound as Wally, and Frank Jenks scores additional laughs as the crook. The support is adequate.

**Production.**—The picture endeavours to colour straight farce with psychology, but happily for all concerned, it quickly abandons the attempt. Most of its convenient running time is occupied with a dizzy amalgam of spirited romance and healthy slapstick. It will satisfy the younger element, if not the adults, whom the Censor, for no apparent reason, insists shall accompany them.

**Points of Appeal.**—Happy-go-lucky story, lively performance by Judy Clark, slight feminine angle, popular romance and good title.

## Crime, Inc.

*Pathe. American (A). Directed by Lew Landers. Featuring Tom Neal, Leo Carrillo and Martha Tilton. 6,672 feet. Release not fixed.*

REALISTICALLY staged and, towards the finish, gripping gangster melodrama, based partly on fact. It depicts the exciting experiences of a resourceful reporter who cleverly uses a "petty chiseller" to torpedo a ruthless crime ring.

Acting and detail are first class, but the characters are so much of a type that it takes time to sort them out and pick up the threads of the tale. Nevertheless, it is playable and unusual crime fare. The exciting, breathtaking climax removes all doubts. Very good general booking.

**Story.** — Jim Riley, a reporter, kn that a crime ring, composed of two-fac big-shots, corrupt police officials, munici grafters and ruthless gunmen, is bossing town, but finds it difficult to discover leader or the real identities of the membe Buggs Kelly, a small-town racketeer, refu to join the gang and when Jim learns of he keeps on Buggs' heels for his story. Bef long, Buggs is bumped off, but by this tim Jim has vital clues. He follows them up, an at the same time, cultivates the friendship Betty, Buggs' innocent and attractive tor singer sister. Finally, his evidence paves way to the spectacular destruction of the ri

**Acting.**—Tom Neal hasn't a great deal of pe sonality but he gets by as Jim, Martha Tilto is a good looker and sings pleasantly as Bett and Leo Carrillo, Lionel Atwill, Shel Leonard and Grant Mitchell are good support.

**Production.**—The lavish night-club backgrounds, complete with band and singers, afford elegant light relief which offsets and conceals its staggering death rate. There are other interests, too, and not the least is it exciting insight into the subtleties of gang warfare. The police, or rather Press, counter-measures are responsible for much thrilling and authentic drama. The climax is a corker.

**Points of Appeal.**—Meaty and authentic story, very good characterisation, holding and interesting detail, first-class technical qualities, spectacular climax, provocative title and strong and attractive cast.

## Fashion Model

*Pathe. American (A). Directed by William Beaudine. Featuring Marjorie Weaver, Robert Lowery and Tim Ryan. 5,515 feet. Release not fixed.*

ROUTINE murder mystery comedy melodrama pivoting on a fashionable New York dress establishment. The time-honoured "who dunnit" theme is liberally embellished with slapstick, but the majority of its laughs are as heavy-handed as its thrills. Its lack of wit and ingenuity anchors it to the second feature groove. Moderate "programmer."

**Story.**—Peggy, Yvonne and Marie, three young and attractive girls, are mannequins at the fashionable dress establishment run by Madame Celeste. Peggy and Yvonne are rivals for Jimmy, a cheery fellow-worker, but he makes no bones about his liking for the former. Later Yvonne is mysteriously bumped off and Peggy is the obvious suspect. A valuable diamond pendant, given to Yvonne shortly before her death, furnishes a vital clue, but before the local police get anywhere Duval, the real owner of the shop, is also bumped off. Marie is the next victim. Mr. and Mrs. Van Alyn, awkward and unreasonable customers, Madame Celeste, and Mr. Davis, the owner of the pendant, are added to the list of suspects, but even so the outlook for Peggy and Jimmy becomes darker as the tension increases. Subsequently Mr. Van Alyn, who turns out to be the killer, attacks Peggy, but she is rescued in the nick of time and the mystery solved.

**Acting.**—Marjorie Weaver and Rober Lowrey work hard and fool strenuously a Peggy and Jimmy, but Tim Ryan and Dewe Robinson fail to build up much of a comed team as O'Hara and Grogan, the dumb police men. The rest are merely stooges.

**Production.**—The weakness of the film i two-fold. Firstly, the motive for the killing is far from clear; and secondly, the ligh relief, partly made up of female impersona tion and striptease, is very two-reeler-ish There is, however, no lack of variety, even i its constant changes of mood lack polish an subtlety. Its bustling surface action, appro priately coloured with mannequin parad sequences, should keep the ingenuous awake if not unduly thrilled. Its footage is in its favour.

**Points of Appeal.**—Popularity of "who dunnit," slight feminine angle, agreeabl stars, handy footage and title.

## Docks of New York

*Pathe. American (A). Directed by Wallace Fox. Featuring Leo Gorcey, Huntz Hall and Gloria Pope. 5,543 feet. Release not fixed.*

EXTRAVAGANT "East Side Kids" romantic comedy melodrama, showing how the rough but good-hearted youngsters safeguard the interests and life of a pretty refugee, who, in true storybook style, turns out to be a real princess. Its serial-like rough-stuff is lightly tinctured with Ruritanian sentiment, but it is all a little too artless to amuse or thrill other than the unsophisticated. Proprietary fare, mainly for schoolboys—and girls.

**Story.**—Muggs, a cheery tough, and Glimpy, his screwy pal, discover an elaborate diamond necklace near the body of a murdered man and immediately call a meeting of their gang. Meanwhile, Mrs. Darcy, a foreign refugee, and Sandra, her pretty daughter, move into a nearby apartment. Mrs. Darcy is really a royal duchess and Sandra is the rightful heir to the throne of Toscania, a small war-stricken State somewhere in Europe. Nallet, Sandra's unscrupulous cousin, covets her throne and the necklace, which also belongs to her. He plots with Compeau, his evil associate, to dispose of Sandra and grab the necklace, but Muggs and his boys get wise and spoil his plans. By now, Sandra and Marty, Muggs' sailor cousin, are in love, and, in spite of social differences, they decide to marry.

**Acting.**—Leo Gorcey, as Muggs, draws quite good character and mutilates amusingly the English language, but Gloria Pope and Carlisle Blackwell, Jun., are a colourless pair of lovers, and Betty Blythe adopts a very phoney accent as Mrs. Darcy. The rest are "hams."

**Production.**—The film is not bad "East Side Kids" while it sticks to straight comedy melodrama, but as soon as it switches to Ruritanian drama it sinks to bathos. Nevertheless, its exuberant surface action and rousing rough-stuff commend it to youngsters. It is amazing that anything so artless should be given an "A" certificate.

**Points of Appeal.**—Energetic and resourceful youngsters, good scraps, storybook sentiment, title and series values.

## Cabaret

*Premier Distributors. British (A). Directed by Frank Richardson. Featuring Harry Seltzer, Rosalind Melville and Frank King and his Orchestra. 3,012 feet. Release not fixed.*

MEDIOCRE British musical revue, introducing undistinguished turns and acts. An attempt is made at a story, but the tale is as colourless as the talent. Staging and recording are indifferent, too. Its main stand-by is its feature quota qualification.

**Production.**—The film opens at a cabaret rehearsal, which is the cue for the acts. A lover's tiff between the manager and a singer provides what little story there is, while Ernest Sefton, as a drunk, and Frank Atkinson, as a waiter, furnish the laboured comedy relief. Harry Seltzer, comedian, Rosalind Melville, singer, and Frank King and his Orchestra are the stars, but it is unfair to criticise them on this showing. Amateurish presentation practically ruins their chances, and the film's. The result depends solely on its title and quota ticket as a booking proposition.

**Point of Appeal.**—Title and quota angles.

## Men of the Mines

*Premier Distributors. British (U). Directed by Dave MacKane. Featuring Ernest Butcher, Gladys Young and John McLaren. 3,550 feet. Release not fixed.*

HONESTLY and sincere story-documentary, giving a thorough but slightly stilted description of life in an English coalmining community, produced as a friendly interview between an old miner and a young reporter. The story padding is unworthy of the authentic frame. There is, however, no denying the topicality of the subject. This, together with its full feature quota ticket, make it a worthwhile fill-up. Average second.

**Story.**—Ted Finton, London reporter, interviews Joe Cartwright, a veteran miner. He later meets Joe's daughter, falls in love, but fails to win her from her childhood boy friend.

**Acting.**—Ernest Butcher delivers the commentary smoothly and acts quite well as Old Joe; Gladys Young is good as Maggie; Monica Mallory is too refined and John McLaren is a colourless Ted.

**Production.**—The technical side is good. The latest pit labour-saving machinery is fully demonstrated, the importance of laboratory work is stressed and the social amenities of life in a mining area are well illustrated. The climax, borrowed from a newsreel record of a visit of the King and Queen to the pits, is good showmanship. It is the by-play that lets it down. It is superfluous, and gives a false gloss to an otherwise faithful chronicle. Fortunately its factual detail outweighs its artless fiction.

**Points of Appeal.**—Subject, authentic and interesting detail, good title, handy footage and quota ticket.

## The Cisco Kid Returns

*Pathe. American (A). Directed by John P. McCarthy. Featuring Duncan Renaldo, Martin Garralaga and Cecilia Callejo. 5,796 feet. Release not fixed.*

PICTURESQUE, though somewhat placid outdoor adventure comedy melodrama, the first of a new series built around that big-hearted bad man of the screen and fiction, The Cisco Kid. The rough-stuff is treated a trifle gingerly, and the light relief is frequently laboured, but superb scenery, more than justifies its modest allocation of celluloid. Reliable title proposition for the average hall.

**Story.**—The Cisco Kid, a carefree bandit, befriends Nancy Page, a pretty four-year-old, when her wealthy father is brutally shot dead. Conway, Page's unscrupulous attorney, plans to gain control of Page's estate by arranging for Julie, a third-rate actress, to pose as Nancy's mother, long since separated from the murdered Page. Luckily, Cisco gets wind of the scheme and, with the aid of Pancho, his trusty friend, he soon puts the crooks where they belong.

**Acting.**—Duncan Renaldo does not display great dash as Cisco, but, nevertheless, looks the part, and Martin Garralaga amuses, as Pancho. Roger Pryor, Anthony Warde, Vicky Lane, Jan Wiley, and juvenile Sharon Smith are the most prominent of the sound supporting players.

**Production.**—The picture is neither hectic nor original, but, although less exotic, suspenseful and thrilling than the earlier "Cisco Kid," it rates above the average scenically. It's biggest booking snag is its "A" certificate. To our minds, its just right for youngsters. Incidentally, the occasional songs heighten atmosphere.

**Points of Appeal.**—Straightforward story, adequate presentation, colourful and picturesque atmosphere, popular cast and good title.

## Babes on Swing Street

*General F.D. - Universal. American (U). Directed by Edward Lilley. Featuring Leon Errol, Peggy Ryan and Ann Blythe. 6,331 feet. Release not fixed.*

BRIGHT and breezy frolic, with swing and song accompaniment. The cheery theme depicts the measures adopted by a bunch of musically inclined youngsters to raise funds for the higher education of promising working-class members of their group. It is acted with vigour by a number of talented and enthusiastic starlets, with Leon Errol, for a few riotous moments, at his inimitable best. Tuneful numbers and clever dance routines neatly round off a wholesome and compact amalgam of clean sentiment and spotless fun. Good average second, particularly for the masses and family.

**Story.**—Trudy, daughter of Joe Costello, a small-time barber; Carol, niece of Malcolm Curtis, a jittery patron of the arts; his sister, Martha, tough, autocratic guardian of the Curtis exchequer; and Billy Harper, a middle-class boy, are members of a musical group. They need money to send their most promising associates to a high-class academy and decide to start a fashionable night-club. Carol persuades Uncle Malcolm to let them use Curtis Hall, the family property, but when Aunt Martha learns she puts her foot down. Meanwhile, Fern, a slick dancer, tries to steal Billy from Carol. During the mix-up, Uncle Malcolm discovers that he has reached the age of 50 and is now entitled to his share of the Curtis estate. He promptly asserts himself, the club opens at Curtis Hall, and its inevitable success leads to a traditional happy ending.

**Acting.**—Peggy Ryan dances cleverly as Trudy, Ann Blythe sings pleasantly as Carol, and Billy Dunn just gets by as Billy. Leon Errol heads the adult class as Uncle Malcolm and, as usual, makes his presence laughably felt. Anne Dwynne, Andy Devine, June Preisser, Alma Kruger and Freddie Slack and his Orchestra also deserve mention.

**Production.**—The lively and unaffected offering gets away to a good start and its spirited romantic interest, smooth sentimental twist, bright variety interludes, tuneful songs maintain its jolly gait. Leon Errol, by the way, surpasses himself in a riotous "safety last" sequence. Of youngsters and mainly for youngsters, it is well equipped to fill the rôle of "second."

**Points of Appeal.**—Warm and amusing story, versatile young cast, clever fooling of Leon Errol, tuneful numbers, title and "U" certificate.

## Follow That Woman

*Paramount. American (A). Directed by Lew Landers. Featuring William Gargan, Nancy Kelly and Ed Gargan. 6,278 feet. Release not fixed.*

VEST-POCKET comedy crime melodrama which recounts with rather heavy-handed marital asides the extravagant adventures and misadventures of a private detective and his spirited wife who become professional rivals in a particularly complicated case of "who dunnit." The plot's lack of original wit and big thrills is emphasised by unimaginative teamwork and direction. Very moderate second.

**Story.**—While Sam Boone, a private detective, and Nancy, his pretty, inquisitive wife, are celebrating their second wedding anniversary at a night-club, Marge, a singer, is mysteriously murdered. Sam, who has been drafted, does not want to spend his last night being questioned, and Nick, the shifty proprietor of the club, promises not to call the police until Sam and Nancy have left. Having seen Sam off to camp next morning, Nancy decides to solve the mystery of Marge's killing herself. She lines up four formidable suspects —Nick, Barney Manners, owner of a rival night-club, Mr. Henderson, a wealthy philanderer, and John Evans, a susceptible college boy—but her own life is threatened. At this juncture Sam gets compassionate leave and, in spite of Nancy's interference, finally apprehends the killer. Before returning to the Forces he makes sure that Nancy won't get into further trouble by arranging for her to join the WACS.

**Acting.**—William Gargan is not at the top of his form as Sam, and Nancy Kelly is inclined to force the pace as Nancy, while Don Costello, Regis Toomey, Pierre Watkin and Byron Barr are merely stooges as Nick, Barney, Mr. Henderson and John Evans.

**Production.**—The conventional "spot the murderer" plot is heavily embellished with "Thin Man" cracks, but the overall impression is no great shakes. Both its comedy and its melodrama have already been done to death in screen fiction. Good staging, a better title and convenient footage are, in fact, its most conspicuous attributes.

**Points of Appeal.**—Popularity of "who dunnit," handy footage and promising selling angles.

*Continued on page 32*

YOU'VE GOT TO HAND IT TO
ANCHORS AWEIGH
Technicolor
ABBOTT AND COSTELLO IN HOLLYWOOD
THRILL OF A ROMANCE
Technicolor
DANGEROUS PARTNERS
OUR VINES HAVE TENDER GRAPES

# M·G·M FOR THE BIG ONES!

## 5 IN 4 WEEKS!

1. **EDWARD G. ROBINSON · MARGARET O'BRIEN in "OUR VINES HAVE TENDER GRAPES"**
   Triumphantly trade showing in the Provinces!

2. **BUD ABBOTT AND LOU COSTELLO IN HOLLYWOOD**
   A laugh riot at yesterday's London trade show!

3. **James Craig, Signe Hasso, Edmund Gwenn & THRILLS in "DANGEROUS PARTNERS"**
   Today at M-G-M Private Theatre, 10.30 and 2.30

4. **VAN JOHNSON · ESTHER WILLIAMS in "THRILL OF A ROMANCE"** in Technicolor
   Next Wednesday, M-G-M Private Theatre, 10.30 and 2.30

5. **FRANK SINATRA · KATHRYN GRAYSON · GENE KELLY in "ANCHORS AWEIGH"** in Technicolor
   Wednesday week, M-G-M Private Theatre, 10.30 and 2.30

# RKO-RADIO SETS TWO SHOWS

## Gary Cooper's New Subject

TWO outstanding productions on RKO-Radio's current schedule, "Along Came Jones," the International Picture co-starring Gary Cooper and Loretta Young, and "Johnny Angel," which co-stars George Raft, Claire Trevor and Signe Hasso, are Trade shown next week.

Action, romance and thrills are generously mixed in "Along Came Jones," in which Gary Cooper returns to the type of rôle in which he has won screen fame.

The film has a frontier background, but cannot in any way be termed a typical western. As Melody Jones, a cowboy who gets into a heap of trouble when mistaken for a frontier bandit, Cooper's newest rôle combines the appeal of both his "Mr. Deeds" and "The Plainsman." Falling in love with Loretta Young, the bandit's sweetheart is only one of the things which get Cooper involved in suspenseful drama and romantic problems.

Cooper, as Jones, has an ambition to become important, and feels the way to attain his desire is to capture the outlaw, played by Dan Duryea, and marry the badman's sweetheart, with whom he has fallen in love. The struggle between the two men provides the rousing action and thrills that pervade the story.

William Demarest and Frank Sully have major rôles in the picture, which Stuart Heisler directed and Gary Cooper produced.

**RKO-Radio's Two Films**

ALONG CAME JONES, **Tuesday, October 23, 10.35 a.m., Odeon, Leicester Square.**

JOHNNY ANGEL, **Thursday, October 25, 10.30 a.m., Studio One, Oxford Street.**

### George Raft as "Johnny Angel"

George Raft, Claire Trevor and Signe Hasso are teamed in the principal rôles of "Johnny Angel," a modern story of mutiny on the high seas.

The mysterious deaths of a captain and his crew, a mission of vengeance and a throbbing romance are the ingredients of this high-powered story. As Captain Johnny Angel George Raft undertakes to run to earth the murderers of his father, killed by mutineers while carrying gold to America for the Free French.

From a French girl, Signe Hasso, who was a stowaway on his father's ship he obtains the clues that puts him on the track of the guilty person. He becomes enmeshed with Claire Trevor, seductive wife of the owner of the shipping line for whom he works, and she in turn helps him in his mission. How the finale comes about provides a great deal of excitement.

## A New 20th-Fox Production

*John Payne and June Haver in a scene from ENCHANTED VOYAGE (20th-Fox)*

## Obituary

### GRAHAM RAN MUSIC HALL FILMS

THE death has occurred of kinema veteran Charles Graham, who was an actor with William Hager, pioneer producer in 1899.

Subsequently he ran pictures at the Pier Pavilion, Southport (1901-1902), and was engaged by New Century Pictures from 1905-19[illegible].

He was for fifteen years with Pathe Freres.

He was the manager of the Regal, Bracknell, for four and a half years. He died following an operation.

Graham was sixty-five years of age and had been in indifferent health for some time. For the greater part of his life he had been associated with the kinema and in 1902 he toured the country with Edison Thomas, lecturing in support of the films which Thomas was showing at the various picture houses and theatres.

Graham also visited music halls throughout the country with his own films. He was a member of the Cinema Veterans' Association.

# COLUMBIA INTENDS TO EXPAND ITS BRITISH ORGANISATION

Direct outcome of the visit to Britain and the Continent of Jos. McConville, general foreign manager of Columbia Pictures International Corporation, New York, and Jack Segal, assistant foreign manager, is the announcement of arrangements for a British convention of all branches.

The object of the convention will be the discussion of plans for expansion of the corporation's activities in this country in the immediate post-war period.

### British Production

In making the announcement, Jos. Friedman, managing director, states that future operations of Columbia will be on a greatly increased scale, especially in the field of British production, operations being envisaged on a far wider plane than heretofore with the objective of making films suitable for world wide distribution by Columbia.

In addition to a greatly increased number of top ranking pictures from Hollywood, Columbia will devote special attention to the development of the 16-mm. field.

To unify these activities the new directional arrangement by which Max Thorpe is promoted to the position of general manager is announced.

Mr. McConville, who heads Columbia's newly formed subsidiary, Columbia Pictures International Corporation, handling distribution in the world markets, is leaving soon for the Continent with his assistant, Jack Segal. Mr. Segal has been recently elected by the Board of Directors to the position of vice-president and treasurer of Columbia Pictures International Corporation.

## A.B.C. Staff Dance

The managers of the North-West area of A.B.C. circuit have arranged a dance in aid of the A.B.C. staff benevolent fund next Monday (October 22). It will take place at the Wembley Town Hall, and many film stars have promised to attend.

## REVIEWS—continued from page 20

### Brewster's Millions

*United Artists. American (U). Directed by Allan Dwan. Featuring Dennis O'Keefe, Helen Walker and Eddie "Rochester" Anderson. 7,121 feet. Release not fixed*

BRIGHT, clean, farcical comedy, a modernised version of the time-honoured stand-by of stage and screen. The story of a young man who has to spend a million dollars within a given period or lose a fortune is embellished with a number of new gags and is presented with brisk and versatile teamwork and resourceful direction. The masses and family should readily and favourably react to its wholesome fun. There is something in the title, too. Good average light booking.

**Story.**—Monty Brewster, a young soldier, learns that he has inherited eight million dollars from an eccentric uncle. The snag, however, is that he must dispose of a million dollars in two months before he can claim the balance. To make things more difficult, he must keep the terms of his uncle's will a secret. Incidentally, the idea is that rash spending will in the end teach him the real value of money. Monty is forced to postpone his wedding to his attractive childhood sweetheart, Peggy Gray, but he gives her a well-paid position as secretary when he opens up a finance bureau. He also finds room for Hacky Smith and Nopper Harrison, two war comrades, and Jackson, Peggy's coloured servant. All think he is screwy when he deliberately makes wild investments, and more complications pile up when Peggy becomes jealous of Barbara Drew, a banker's glamorous daughter, and Trixie Summers a burlesque dancer, but after many headaches and unwelcome monetary turn-ups, Monty disposes of the million in the nick of time. He then collects both his fortune and Peggy.

**Acting.**—Dennis O'Keefe contributes a sound comedy portrayal as the modern Croesus, Monty; Helen Walker makes an appealing Peggy, and Eddie "Rochester" is in good form as Jackson. June Havoc, Gail Patrick, Mischa Auer, Joe Sawyer and Herbert Rudley head a competent supporting cast.

**Production.**—The play, which, by the way, frequently offers evidence of the difficulty of preventing big money from making even bigger money, has been brought up to date, but the modern trimmings, although neat, do not completely disguise the fact that it is fundamentally a conversation piece. Happily the majority of its verbal cracks are both apposite and bright. Like "Charley's Aunt," it should still run into useful money in the family and industrial box-office. Moreover, it possesses a "U" certificate.

**Points of Appeal.**—Evergreen basic gag, lavish and smooth technical presentation, popular and versatile cast, spirited romantic interest and good title.

## Veronica Meets Eddie

Veronica Lake and Eddie Bracken in HOLD THAT BLONDE (Paramount), which will be Trade shown soon

## IMPROVEMENTS IN FILM SHARES

By Our City Editor

PRICE changes in kinema shares during the week are moderate and about equally divided between ups and downs in our usual list.

Gaumont issues are generally firm. The ordinary have risen 3d. to 20s. 9d., the "A" ordinary 6d. to 10s. 3d. and the first preference 1½ to 24s. 1½d., while the 4½ per cent. Debs. are 5s. up at £103.

General Theatres debentures are £2 to the good at £106 and Odeon debentures have risen 10s. to £106. Odeon ordinary have fallen a few pence to 40s. 9d.

P.C.T. 10 per cent. pref. and P.C.T. construction 7 per cent. pref. are both 4½d. higher at 37s. 7½d. and 29s. 4½d. respectively.

Stoll Theatre at 18s. show a gain of 4½, African Theatres ordinary 6d. at 81s., Madame Tussauds pref. 1s. at 24s. 9d. and the deferred 1½d. at 3s. 4½d.

British and Dominion Films have fallen 1s. to 20s. 9d., A.B.P.C. debs. are 10s. down at £106½, the 6 per cent. pref. 3d. at 28s. 3d. and the ord. 1½d. at 20s. 7½d. Kinemas are 4½d. lower at 8s. 10½d., and British Lion pref. 6d. at 12s.

## ODEON A.G.M.

### Directors Re-elected

At the annual meeting of Odeon Theatres last week, the report and accounts were unanimously adopted.

The retiring directors, J. Arthur Rank, L. Lewis and D. H. Coplan, were re-elected; the auditors, Messrs. Holden Howard and Co., were re-elected, and the proceedings closed with a vote of thanks to the chairman, directors and staff.

Preliminary results of Cinema Television for the year to April 30 last disclosed profits of £50,372, against £42,177.

## BRITISH LION ANNUAL MEETING

# Judge Succeeds Smith: Lack of British Subjects Causes Profit Decrease : Ordinary Dividend is Repeated

BY OUR CITY EDITOR

OWING to the sudden death of S. W. Smith, a new chairman had to be found for the seventeenth annual meeting of British Lion Film Corporation.

H. Burford Judge filled the vacancy. After referring to the great loss the company had sustained, he said :—

"The reputation of your company is high and your business is sound. Mr. Smith's plans for resumption of production of British pictures are known and will be followed.

S. A. MYERS

"S. W. Smith created British Lion, and those serving your interest know that it would be his first wish that they should use their every effort and endeavour to maintain and enhance what he built.

"We shall not let him down."

H. Burford Judge has been appointed acting chairman of the British Lion Corporation in succession to the late S. W. Smith.

British Lion made a net profit of £75,546 against £101,270 for the previous year. The reduction was due to the company being unable to produce or distribute as many British pictures as in the previous year.

The preferred shares again received their maximum of 10 per cent., while the ordinary dividend was repeated at 50 per cent.

S. A. Myers was co-opted on to the Board as Director in charge of sales in addition to the position he now holds of general sales manager.

The report and accounts were adopted.

## SHARE MARKET

| | This week. | Movement. |
|---|---|---|
| African Theatres Ord. .. | 81 /– | + –/6 |
| Assoc.Brit.Pic.Corp.5 /–Ord. | 20 /7½ | + –/1½ |
| " 6% Pref. .. .. | 28 /3 | — –/3 |
| " 4½% Debs. .. | £106½ | —10 /– |
| A.P.P.H. Ord. .. .. | 27 /– | — –/3 |
| Brit. & Dom. Films (12 /–) | 20 /9 | — 1 /– |
| Brit. Lion 7½% Pref. 10 /– | 12 /– | — –/6 |
| Capital Prov. News 5 /– .. | 5 /4½ | — |
| Cine. Television B. Ord... | 4 /6 | — |
| Dufay-Chromex 5 /- Ord. | 3 /10½ | — –/1½ |
| Gaumont-British Ord. 10 /– | 20 /9 | + –/3 |
| " "A" Ord. (5 /–) .. | 10 /3 | + –/6 |
| " 5½% 1st Pref. .. | 24 /1½ | + –/1½ |
| " 4½% Debs. .. | £103 | + 5 /– |
| General The. Prefd. (6 /8) | 12 /6 | — |
| " 6½% 1st Mort. Deb. | £106 | + £2 |
| Kinemas (5 /–) Ord. .. | 8 /10½ | — –/4½ |
| Mde. Tussaud 1 /– Def. .. | 3 /4½ | + –/1½ |
| " £1 Prefd. Ord. .. | 24 /9 | + 1 /– |
| Moss Empires £1 Ord. .. | 39 /6 | — |
| " £1 Cum. Pref. .. | 23 /4½ | + –/4½ |
| Odeon 5 /- Ord. .. .. | 40 /9 | — –/3 |
| " 6% Pref. .. .. | 26 /6 | — |
| " 5% Debs. .. .. | £106 | + 10 /– |
| P.C.T. 10% Cum. Pref. .. | 37 /7½ | + –/4½ |
| " 7½% "A" Pref. .. | 30 /6 | — |
| " 7½% "B" Pref. .. | 31 /– | — |
| " Const. 7% Pref. .. | 29 /4½ | + –/4½ |
| Scophony (5 /–) .. .. | 5 /1½ | — |
| Sound City (Films) 6% Pref. | 15 /3 | — |
| Stoll Th. Corp. .. .. | 18 /– | + –/4½ |
| Twentieth Cent. Ord. (5 /–) | 3 /10½ | + –/1½ |
| " 6% Pref. (10 /–) .. | 7 /6 | — |
| Union Cinemas 1st Pref. | 22 /3 | — |
| " 2nd Pref. .. .. | 21 /–6 | — |

£1 shares unless otherwise stated.

## Ayr Kinema Shares

The Crown Cinema (Ayr), Ltd., will recommend a dividend of 50 per cent., less tax, on Ordinary shares of the company at the forthcoming annual general meeting.

The chairman of the company, Peter Boyle, offers himself for re-election.

## ODEON THEATRES SUCCESS OF BRITISH FILMS

The eighth annual general meeting of Odeon Theatres, Limited, was held last Wednesday in London, Mr. J. Arthur Rank (the chairman) presiding.

The following is an extract from his statement circulated with the report and accounts :—

The consolidated profit and loss account shows a trading profit of £2,442,427, a decline compared with the previous year of £373,503, due to the decrease in attendances in the London and Home Counties area during the period when the country was being subjected to attacks by flying and rocket bombs. After the cessation of these attacks attendances began to improve, and since the close of the financial year takings show an increase over the corresponding period not only of last year, but of 1943. The directors recommend a dividend on the Ordinary shares of 25 per cent., less tax.

We have been fortunate in that few of our properties have been destroyed by enemy action. We have had five theatres totally destroyed and four closed owing to serious damage. Regardless of the horrors which occurred day and night, our theatres have remained open in every part of the country throughout the whole of the war years. We have collected on behalf of various war charities in excess of £450,000, and, with the help of the public, 540,000 periodicals have been handed over to welfare organisations of the Services. The theatres have been made available for lectures and film screening for the training of troops. We feel we can say, therefore, that we have played our part.

### FILM PRODUCTION

We have made great progress in the last two or three years in making pictures in the British studios, and, while having British flavour and characteristics, they are of high entertainment value and have been great box-office successes. The chief of these films played during the last 12 months are : "The Way Ahead," "This Happy Breed," "Don't Take It To Heart," "Waterloo Road," "Blithe Spirit," "A Place Of One's Own," "They Were Sisters," and "The Way To The Stars." I feel that I should make special mention of "Henry V," a subject which required great courage to produce. This production of Two Cities Films, Limited, is one of the finest ever seen.

The results from all these films have been most encouraging, for the amounts they have taken at the box-office have been equal to, and in many cases exceeded, those of the product which we get from our Hollywood competitors. The films are playing also in many parts of the world, including India, Australia, New Zealand, Canada, and China. We are keeping abreast with all new developments and innovations and ensuring an adequate supply of films and equipment. I am satisfied that under the established and stable management by which your company is operated it can look forward to the future with quiet confidence.

There is a big demand for British films in all parts of the world, and, apart from the money they will earn, there is their immense prestige value; yet our film production activities are severely curtailed owing to the number of studios still commandeered and labour and equipment not being released for their full operation. We cannot afford to give our American competitors any start. If we are to catch up with them we must be given back our studios and equipment with an adequate supply of labour. Activity for the home market is equally vital, and the home market can, moreover, provide the foundation of a strong export trade.

The report was adopted. [Advt.

# New Private Companies

**Photair.**—Registered September 25. Capital, £500 in 500 shares of £1. Aerial and general kinematographers, dealers in cameras, projectors. The first directors are Flight-Lieut. Reginald J. Knight, The Cottage, Presbury, Ches.; Saml. B. P. Fine, Valley House, Handforth, Ches., director of Padvics, Ltd. Secretary: Olive M. Roper. Solicitors: Payne & Co., 7, Chapel Walks, Manchester.

**A.O.E.I.**—Registered September 25. Capital, £10,000 in 10,000 shares of £1 each. Manufacturers of and dealers in cameras, lenses, photographic material. The directors are Laurence P. Kamm, 15, Edmunds Walk, N.2, and Harold A. L. Kamm, Littleford, Outwood, Surrey (both directors of Kamm and Co., Ltd.), and one other. Solicitors: H. B. Wedlake Saint and Co. Registered office: 118, Fleet Street, E.C.4.

**Star Cinemas (Ilkley).**—Registered September 25. Capital, £100 in 100 shares of £1. Proprietors and managers of kinemas. The first directors are Walter R. C. Eckart, Annie Eckart and Derek W. E. Eckart, all of 1, Regal Flats, Clarence Drive, Harrogate; Robert S. Roberts, Rosegarth, Churchfields, Glass Houghton, Castleford. Solicitors: Butler and Oliver, Castleford. Registered office: New Star Cinema, Aire Street, Castleford, Yorks.

**Eljay Cinemas, Ltd.**—Registered October 4. Capital, £100 in £1 shares. Objects: To acquire the Stanton Hill Cinema, Stanton Hill, Nottingham, etc. Directors are Lazarus B. J. Levin (lace curtain manufacturer) and Rosetta Levin (director of Larose Cinemas, Ltd.), both of 554, Derby Road, Nottingham; Jacob Levin (lace curtain manufacturer) and Irma L. Levin, both of 608, Derby Road, Nottingham. Registered office: 15, Middle Pavement, Nottingham.

**Portlaw Cinema, Ltd.**—Registered in Dublin on October 4, 1945. Capital, £5,000 in 5,000 shares of £1. Kinema proprietors, etc.

**Photomicrography, Ltd.**—Registered October 4. Capital, £500 in £1 shares. Producers of kinematograph films, etc. Directors: Lawrence Wright, 7, Camden Hill Gate, W.8, underwriter; Ronald Hawker, 84, Leamington Avenue, Morden, Surrey, company secretary. Solicitors: Fowler, Legg and Co., W.C.1. Registered office: 32, Mansel Street, S.W.1.

## "Kitty" is Paramount's Next

*Ray Milland and Paulette Goddard as they appear in KITTY (Paramount)*

# SAM—AS I KNEW HIM

SO the best boss in Wardour Street has "passed on." No slight is intended, nor, I am sure, will be taken by the host of excellent employers in the Trade, in describing ever-popular Sam Smith, as the ideal "guvnor."

"Tough old war-horse"—some called him; but with all his seeming curtness and off-time brusque bluntness, I found him supremely humane in all my dealings with him and as straight as the proverbial die.

### A Spade, a Spade

A spade with "S. W. S." was a spade, and although he sometimes lapsed into a fuller description as to the hue of the spade, he did so with rich humour, devoid of any spleen.

What surprised me when I joined his organisation in the first year of the war, was the length of service the majority of the senior members of the staff had with the company.

"Mr. Smith does not like changes," general manager Sid Myers told me: Later Smith explained to me: "We can't pay the earth"—(how right he was!)—"but we do like everyone to be happy."

I soon learned how right he was there, too!

### A Mistake—A Lesson

When mistakes were made, in that dry manner of his he would say: "You've made a pretty fine mess of things"—(sometimes he did not use the adjective "pretty")—"but it's done, let's see what we ought to do now."

Tough, they called him. And quite right too.

Cast your mind back to the Battle of Britain days. The Trade

*Continued in next column*

# FILM PUBLICITY TO CANADA

WHEN are the British producers and distributors who are interested in the great possibilities of Canada as an export market going to supply the Canadian people with pre-screening news articles and photographs of British films, British stars and British production generally?

### Hollywood Publicity

Every Canadian newspaper and journal is just about saturated with the tremendous quantities of Hollywood film publicity, and never one word about British films or film people!

I appreciate the difficulties of obtaining British film publicity in American "fan" magazines sold in Canada, but surely a start could be made with attempting to contact the two large circulation Canadian weekly newspapers, the *Star Weekly* and the *Standard*.

These two widely read newspapers appear to enjoy carrying general news of "the old country," but their film sections (of no mean size) appears to be exclusively American.

Is this because they receive no British film production news? Or news and stills of insufficient interest to print?

I am convinced that British films have great possibilities in Canada provided they are given an adequate prescreening publicity in the Canadian Press.

*K. H. GUSCOTT,*
Signals Section, R.A.F. Transport Command, Montreal Airport, Dorval, P.Q., Canada.

*Continued from previous column*

was in a quandary. Kinemas were being knocked out by day and night. The Trade paper files will remind you that for approximately a fortnight no advertiser would take space. It was a difficult situation.

Along came the redoubtable Sam with his advert, which I had the honour of placing as the first one to break the ice:—

"Bombs or no bombs," says S. W. Smith, "British Lion will carry on."

There was a distinct touch of the Churchill fighting spirit about this. He proved himself a worthy leader of the K.R.S., whose president he was for three critical years of the war.

Yes, Sam Smith was tough alright, but he was a grand, fearless boss and conversely, most kind and sympathetically human.

I pay sincere tribute to the passing of a very fine gentleman.

*A. J. ALLIGHAN,*
Director of Publicity,
Columbia Pictures.

# THANKS FOR LETTERS

The directors of British Lion have received such a large number of tributes and letters of sympathy following the death of S. W. Smith that they are too numerous to be answered individually, and the directors would ask all those who have written to accept their very sincere thanks and appreciation.

"PUBLIC IS IN FAVOUR OF SUNDAY OPENING"

**N. WESTERN**

# S.O. Committee Set-Up: Managers Ignorant of New Section: Newsreel Shortage

**IN order to be ready to defend the Sunday opening of kinemas, North Western branch, at the meeting held in Liverpool on Friday, appointed a sub-committee to bring forward any cases of incidents in local areas which merit the attention of the branch. P. F. Inkester presided.**

Discussion arose on W. J. Speakman's report of meetings of the committees of General Council. He said if a licence was issued for Sunday opening it was operative for the full term stated in the licence. In some areas, licensing authorities were granting licences for short terms, say, three months or six months, which meant that when the emergency powers were withdrawn Sunday opening would soon come to an end.

### Need for Preparedness

R. P. RUTHERFORD pointed out that when the emergency powers ceased to operate local authorities would go back to the procedure provided by the Sunday Entertainments Act of 1932. It was likely to be a long time before there would be a new Act of Parliament prescribing a different process. Exhibitors had to face the fact that before long the draft order would cease to have effect in certain places. They must be prepared to meet that condition.

"Personally, I believe the public is in favour of Sunday opening. If there is to be local option we must be prepared and that is best done by appointing a sub-committee to deal with the matter.

W. J. SPEAKMAN: Until licences have been turned down there will be no work for the committee to do.

### Exhibitors Must Do the "Barking"

Mr. RUTHERFORD went on to say that Wallasey was the only Merseyside borough where a poll had been taken and it involved a tremendous amount of work. Whilst the council met the expense of the poll, exhibitors had to do their own "barking."

A. KEEN said he believed the public would object to S.O. being discontinued.

It was decided to appoint a sub-committee comprising the chairman, vice-chairman, secretary R. P. Rutherford, P. M. Hanmer and W. J. Speakman.

## N.A.T.K.E. Applications

THE district secretary of N.A.T.K.E. wrote asking for agreement on rates of pay to staffs employed at theatres which opened on Sundays. The application was for double payment for Sunday work.

Mr. RUTHERFORD said the conditions of work were the subject of national negotiations, but the settlement of rates of pay came within the province of the branch.

It was decided to arrange a meeting with the union representatives.

## Managers' Section

MR. RUTHERFORD asked whether there was now a managers' section of the North Western Branch.

The CHAIRMAN: Yes.

Mr. SPEAKMAN: It is now for the managers to state when they want a meeting to be held.

Mr. RUTHERFORD: None of my managers know anything about the section.

## Birkenhead Licences

REFERRING to the Birkenhead annual licences, which had been renewed, the SECRETARY said the Sunday licences barred the admission of children under the age of 16 unless they were accompanied by parents or guardians. The chairman of the licensing committee intimated that the general conditions of the licence would be renewed and amended, but before decisions were reached the Trade interests would be consulted.

## News Theatres

IT was announced that the Tatler News Theatres, Liverpool and Chester, had withdrawn from the Association. When it was asked "Why?" the CHAIRMAN stated the newsreel theatres had an association of their own.

## Shortage of Newsreels

F. STOLLARD asked if anything could be done to ease the position in regard to the shortage of copies of newsreels. Programmes at city theatres were sometimes held up for a few minutes owing to the news films being in use at other theatres. Much inconvenience was caused.

The CHAIRMAN said this was discussed at G.C. There was an acute shortage of film stock. Mr. Fuller thought this difficulty might be in evidence for two or three years.

# FIRE IN BLACKPOOL REWIND ROOM

A fire which broke out in the rewinding room of the Clifton Palace, Church Street, Blackpool, on Sunday afternoon, October 7, spread to the projection room, but the N.F.S. confined the outbreak.

Harry Nickson, the manager, who rushed into the room to deal with the fire, was overcome by the fumes and taken to Victoria Hospital in a collapsed condition suffering from burns on both hands. He was able to leave after treatment.

# FILM APPRECIATION CLUB RESTARTS

The Bolton Youth Advisory Panel Film Club has restarted its monthly meetings at the Odeon instead of the Technical School lecture theatre. About 650 enthusiastic young people attended the meeting.

The object of the Film Club is not merely to provide Sunday entertainment, but to provide the best films available, and to cultivate a higher standard of film appreciation among young people

## W.A.C.S. to Appear in "Life and Death"

Twenty-five American WACs from a U.S. Army Transport Base near Denham are being filmed for "A Matter of Life and Death" at Denham this week.

They appear in a scene featuring the picture gallery of an English country house in which they are stationed.

The set, designed by Alfred Junge, has a reproduction of an Elizabethan fireplace.

Kim Hunter, as June, an American WAC, and David Niven, as an R.A.F. pilot, played chess in one of the scenes.

*In the picture: David Niven and Kim Hunter.*

## "QUO VADIS" WITH ITALIAN ASSISTANCE

### Location Unit Set for Rome Next Year

PREPARATIONS for a new version by British studios of one of the greatest films, "Quo Vadis?" are well under way.

John Stafford, who recently announced his plans for bringing Henryk Sienkiewicz's story to the screen again, is now in Rome, where the original picture was made in 1912.

Italian studios will co-operate in filming of the vast scenes of the burning of ancient Rome, the court of Nero and the martyrdom of early Christians in the arena which will be shot as far as possible in the authentic settings of the Coliseum and Catacombs.

**Start Next Year**

Production will not start before next summer, when it is expected improved transport facilities will enable British technicians and artistes to go on location in Italy.

## TWO PRODUCING FOR BUTCHER

KAY STAMMERS demonstrates the tennis in "Women and Sport" which G. Burger is making for Butcher's. The film is designed to show that athletics are beneficial.

*Nat Jackley as "a perfect lady"—one of the comedy sequences in Butcher's HONEYMOON HOTEL, being made at Riverside*

Leading lady exponents of high diving, riding and archery have already been filmed.

In addition to Cavan O'Connor, the singer of Irish ballads, F. W. Baker has secured Lynda Ross to sing in Butcher's new comedy, "Honeymoon Hotel," now being directed at Hammersmith by John E. Blakeley.

### "London Town"

Wesley Ruggles, who has not yet released his publicity for "London Town," is well up to schedule on this Technicolor musical which he is producing and directing at Sound City.

Last week more dance routines were shot.

## CORFIELD STARTS NEXT MONTH

LANCE COMFORT is to direct the new British picture, "Bedelia," a John Corfield production, which will start on November 19. Isadore Goldsmith will produce the film.

"Bedelia," a psychological thriller adapted from Vera Caspary's novel, will be made at Ealing as Worton Hall Studio, in which Corfield Productions is a substantial shareholder, is not yet derequisitioned.

### "Grosvenor Square" Creates Records

Records are being broken wherever the Herbert Wilcox production, "I Live in Grosvenor Square," has been shown.

A typical example of the reception given to this Associated British film which Pathe is distributing comes from Edinburgh, where it has been playing concurrent dates at the Ritz and the Regal.

According to Herbert Wilcox's statement to a KINE. representative there were 8,923 paid admissions on the first day of its presentation in the Scottish capital.

Grosses at Liverpool and Birmingham have also been phenominal, and business on its recent presentation in the A.B.C. houses in North London has created fresh records.

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## MADE THREE SETS FROM ONE

THE Paris Opera House set, built to the design of art director Holmes Paul for the ballet sequence in "Latin Quarter," has been adapted and is now in use again at National studios.

This time it is the Mogador, Paris, for "Lisbon Story."

**In Between**

In between Wilfrid Arnold redesigned the set for the Rivoli Theatre sequences in the recently completed "Trojan Brothers."

Fred Swann, production manager of the company, has decided that the set will be struck after the current production as the next few pictures on the British National schedule do not call for a theatre background.

### Archers' Film for G.F.D. Release

The new Archers' film "I Know Where I'm Going," starring Wendy Hiller and Roger Livesey, with Pamela Brown, will be released by General Film Distributors.

Written, produced and directed by Michael Powell and Emeric Pressburger, the picture has a magnificent background in the Western Islands.

## Mountain Roads for "Caravan"

A reconstruction of a section of a mountain road with overhanging rocks has been the centre of shooting at Shepherd's Bush for the past few days where Arthur Crabtree is nearing completion of work on "Caravan."

**Stunt Man**

"Steve" Donaghue, known as an all-in wrestler and film stunt man, played the part of a bandit and acted as adviser to Granger and other players in a rough-and-tumble fight which occupied Crabtree's time for several days.

## GLASGOW STATION AT EALING

Shooting at Ealing during the past week on "Lovers' Meeting," the Michael Balcon-Cavalcanti production which Basil Dearden is directing, centred on the set of Glasgow Central Station in war time.

Other scenes shot during the week show the love scene between Caroline (Jane Barratt) and Stephen Harley (Derek Bond) on the staircase leading to Harley's studio flat, looking out over the snowclad roof-tops of London. They plan to get married during his 48 hours' embarkation leave.

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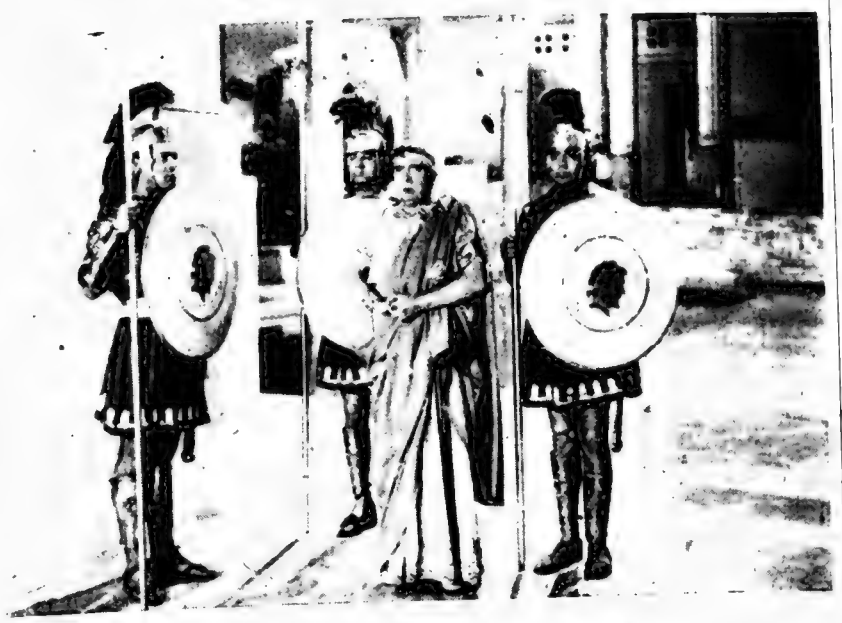

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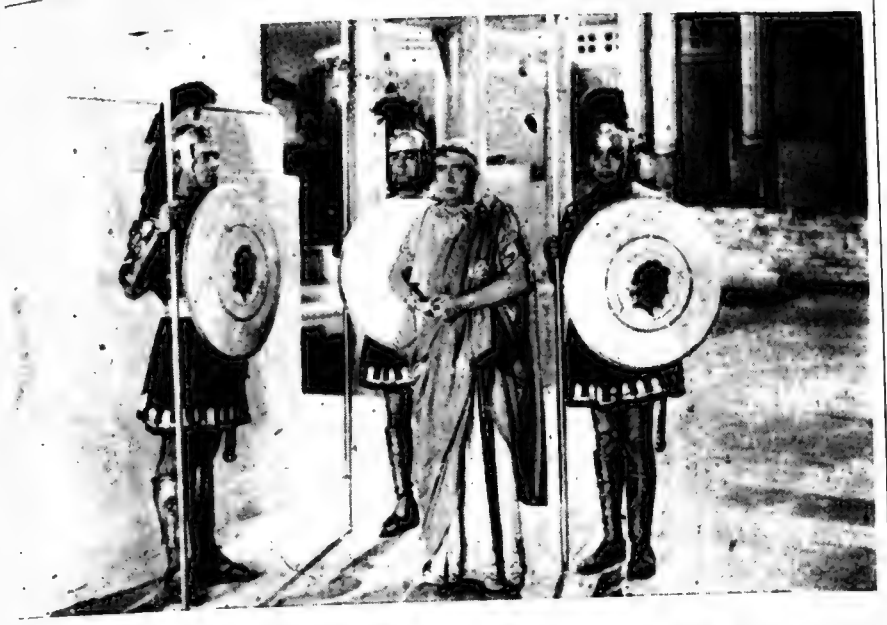

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Motion Picture Studios
of SPAIN

PRESIDENT:
Exmo Sr. Dn. Raphael Salgado

K—37-40

# BILL IT LIKE A CIRCUS!

DANA
# ANDREWS

JEANNE
# CRAIN

DICK
# HAYMES

VIVIAN
# BLAINE

*in*

RODGERS — HAMMERSTEIN'S

# STATE FAIR

in TECHNICOLOR

*it sings to the skies that*

with Charles Winninger · Fay Bainter

Donald Meek · Frank McHugh · Percy Kilbride · Henry Morgan

Directed by

Walter Lang · Produced by William Perlberg

Music by

Richard Rodgers · Lyrics Oscar Hammerstein II

20th Century-Fox 30th Anniversary

*made it!*

SOUND RCA SYSTEM

*The Observation Window*

# Hankey Report Accepted

## NEW LENS CALIBRATION DEVICE

APPROVAL of the Report of the Hankey Committee on Television having now been given, it should not be long before broadcasts are resumed—probably early in the New Year. Some new apparatus has to be installed at Alexandra Palace, but the old 405-line picture will be adhered to for a time at least.

SOONER or later the problem of securing facilities for large-screen television pictures will arise, but there are many questions which will have to be answered before there is any extension of television to picture theatres. The old problem of who is to pay for what will come up again, with promoters of sports and other events asking high fees for broadcasting rights.

A UNITED STATES Television Report has also been made available to the motion picture Industry by the Academy of Motion Picture Arts and Sciences. For several years previous to the war the Council's Committee prepared an annual report, and since has been reappointed. Facts and information upon which to base this first post-war report have been assembled and studied during the past three months.

THE report summarises the present technical facts regarding television, and concludes that the immediate transition of television from the experimental stage into a working industry is not likely to bring any sudden or unforeseen developments to disturb seriously the motion picture Industry. It announces study of the question of live action *versus* film broadcasts, and a consideration of the relative economies of these two media. In this connection it is studying the possible development of theatre television by means of an Electronic Film Exchange.

A DEVICE which removes guesswork from lens calibration has been developed by the U.S. Army Pictorial Engineering Research Laboratory, from an idea by Pfc. Lawrence F. Brunswick, former Paramount Studio optical engineer, according to a report published by the Signal Corps Photographic Centre.

THE device, said to be under consideration by Bausch and Lomb and National Cine Equipment Co., with others likely to follow, is described as "consisting of a diffused light source located behind the lens at the focal point, this light being measured by means of an integrating sphere placed in front of the lens so as to receive the total flux."

ANY photographic lens can be recalibrated to the new standard, paper reports, and there is talk of using the letter T instead of F so that cameramen will know a lens has been calibrated with the new method.

AN analysis of captured German film made by the Agfa colour process has been under examination by the U.S. Army Signal Corps. It is believed to be processed in a manner similar to the American black and white motion pictures. The picture, titled "Lady of My Dreams," was produced by UFA in 1942. It has been screened in America for the information of film manufacturers, motion picture producers and laboratory executives.

THE picture has caused considerable surprise because of its high technical standard. One report says that part of the secret of the colour system lies in the use of a different raw stock base.

A POSSIBILITY exists that Soviet Russia may also use the system, as the laboratory in which the film was processed is in Wolsen, a district under Russian control. Fewer processing baths are required than with the Ausco method used in America, which has affinities with the German process.

J. BENSON.

# PROCESSING AND PRINTING OF ANSCOCOLOR

## Action of Dye Couplers

**PARTICULARS of Anscocolor film were given to the British Kinematograph Society recently by "Bill" Harcourt, laboratory manager, Denham, in a lecture which covered a number of problems of kinematograph practice. In view of the probable importance of the Ansco or similar processes in the near future, the portion of his lecture dealing with Anscocolor is here summarised.**

Anscocolor, Mr. Harcourt said, is a multi-layer film of the reversible type, producing colour by subtractive analysis. Its overall thickness is the same as that of any other negative film. It is exposed in the camera without filters of any kind, and during exposure the image is broken up into its colour values by the multi-layer emulsion.

### The Three Layers

The lower layer of the emulsion records the reddish components of the image; the middle layer, the greenish; the top layer, the bluish colours. In each of the selectively-sensitised emulsion layers a colourless dye-former is incorporated at the time of manufacture and it is this which produces colour complementary to the colour sensitivity of the layer. Each remains in its own layer without diffusing and affecting other layers. It is possible thus to use one colour development to produce the three different colours simultaneously instead of using individual colour development for each layer.

### Nine Essential Steps

There are nine essential steps in the developing process with washes and rinses interposed wherever necessary. These are metol-hydroquinone as a negative developer, a rinse, an acid short-stop bath, a chrome alum hardening bath, following which comes a transfer to a whitelight for the remainder of the process. Then comes a wash, and a second exposure of both the back and front of the film to G.E. PS-25 photo-flood lamps. Under this exposure all silver halides not previously exposed in the cameras which did not develop in the negative developer become exposed and are ready for development in the colour-forming developer. These become the positive image, and in the colour-forming developer the image is reduced to metallic silver by the action of the developer.

### Producing the Dye

Reaction products which result from this as in black-and-white are produced, and these combine with the colour-formers in the film to produce dye in proportion to the amount of the silver halides which were reduced. Thus, as the three positive images in the film develop to metallic silver, three separate dye images are formed *in situ* with the silver images.

In this way a yellow image is produced in the top layer, a magenta in the middle layer and a cyan in the lower layer. No colour is formed around the negative image because this image is already in the reduced or metallic state, and consequently no further reduction can take place.

### Hardening and Bleaching

No colour can be seen at this point because of the silver present in the layers. After colour developing, therefore, further processing has to be undertaken to remove it. First, the film is rinsed and travels to the second acid short stop bath. This arrests any further action of the developer and tends to solutionise the residue colour developer which remains so that it can be removed. After the short stop bath, the film is given a second hardening treatment in the chrome alum hardening bath. A wash follows.

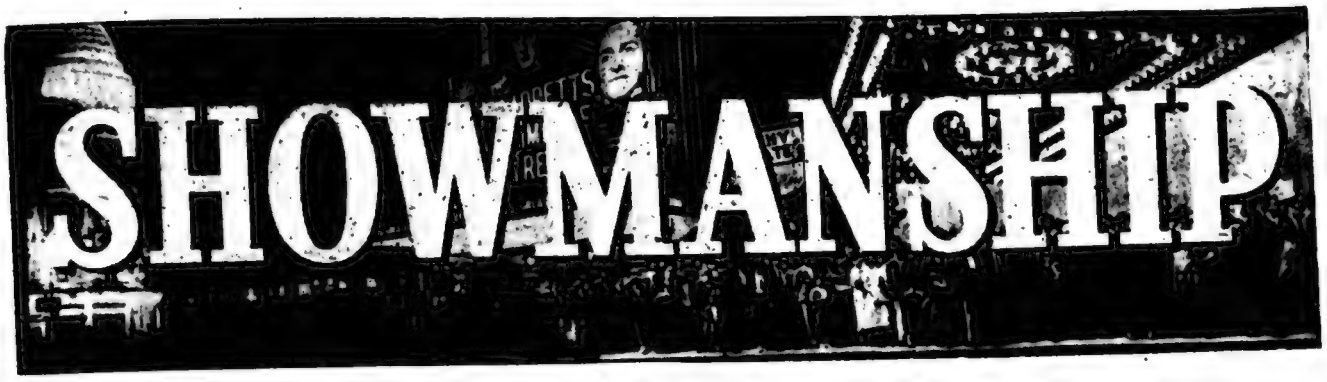
A bleach bath converts the developed silver back to halides which are soluble in hypo, and a brief wash is followed by a fixing bath of hypo only. Here the silver is entirely dissolved, leaving only the composite colour images in the film.

In printing, normal machines are employed with a special filter interposed to compensate for the lamp used in the printer. The print is again a reversal process.

POOL CARBONS

Edited by

*The Showman*




SO keen has been the competition during the past few weeks that judging of entries by members of the Company of Showmen has been unusually difficult for the September prize.

Not only has the general level of entries been pleasantly high, but there were also some outstanding films as the subjects of the campaigns. I therefore felt justified in postponing the announcement of the prize-winner until this week in order to ensure that all entries were scrutinised with the care which they deserve.

After most careful consideration I can now announce that the winner of the September prize is:

BILL BROWNE, Ritz (A.B.C.), Hastings.

He won his award for his exploitation of Pathe's "I Live in Grosvenor Square," and a cheque will be posted to him in the near future.

That Browne should have won in the face of stiff competition is particularly creditable because he has only very recently gained his Showmanship certificate. In fact, it is probably a record for a manager to have won a monthly prize so soon after gaining Company membership.

Anyway, I congratulate Bill Browne, and not only on his winning effort, but for previous enterprising and original work, details of which have from time to time appeared in these columns.

Browne carried off the award for his exploitation of Pathe's "I Live in Grosvenor Square" because he devised a well-rounded campaign that consisted of attractive theatre displays, a neat, simple and striking outside stunt and some really first-class tie-ups with local shops.

His outside stunt was notable in that, although it was a stunt, it was not extravagant, and yet it really attracted attention, not only from kinemagoers but from all sorts of people. What he did was to send round the streets his Alsatian dog, with the simple placard on him, "I Live in Grosvenor Square," adding of course, the name of the theatre and times of showing.

Browne's shop tie-ups were unusually effective because they not only covered several different kinds of trade—thus broadening the potential appeal—but they had a distinctive style, and could be regarded as a series, thus having a cumulative effect upon people who saw more than one shop. Moreover, the wording of the display cards which he supplied was witty and pointed, while preserving an admirable simplicity.

It was balance, simplicity and yet originality that won Browne his prize. The cost of his efforts was practically negligible. Sound showmanship was the outstanding characteristic of his work.

★

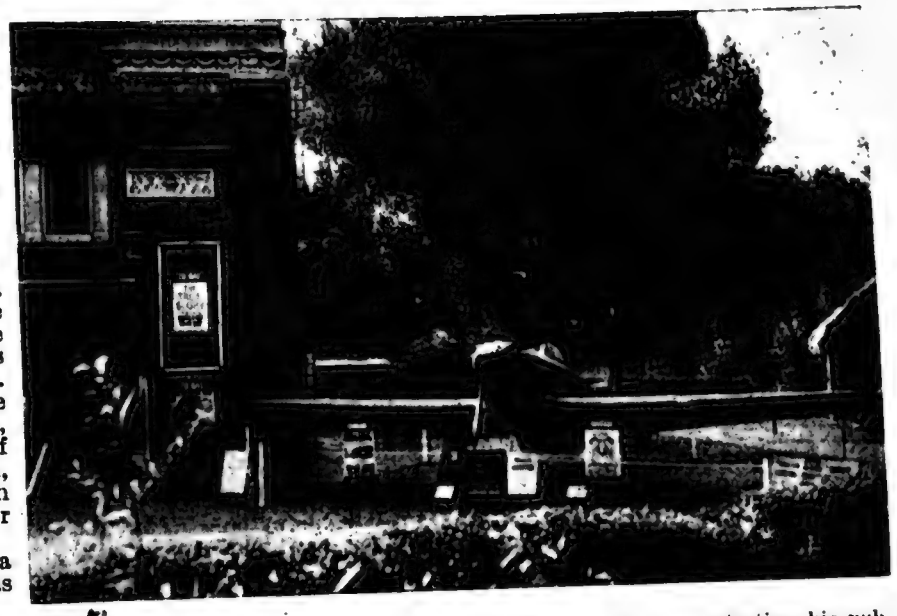
THERE were several other excellent efforts, some of which came from men who were not members of the Company of Showmen, but whom I hope very soon to welcome to the ranks.

All-round efforts that deserve a special commendation were the campaign of R. C. Cockburn, of the Gaumont, Saltaire, for Columbia's "A Song to Remember"; C. A. Paice's exploitation of U.A.'s "The Fifth Chair" at the Theatre Royal, Portsmouth; and the work of Robert Burns, of the Forum, Southampton, in connection with Pathe's "I Live in Grosvenor Square."

One manager of a small kinema who really did a good job was veteran Bert Gordon Smith, of the Empire, Alfreton, who very skilfully put over "A Song to Remember" to a public whose normal tastes run to thrillers and westerns.

Another piece of exploitation worthy of mention was the very effective tie-up with the National Savings local headquarters arranged by Rex Farrow, of the Regent, Horley, in connection with Warners' "To Have and Have Not."

I could go on mentioning notable efforts indefinitely, but, owing to restriction of space, I will only add that a pleasing feature of the September entries has been the consistently good and imaginative work done by the managers of small kinemas in small towns, some of whom have done wonders with scanty material, in the face of obvious disadvantages and the fact that they were taking second and third runs.



*G. C. Warren of the Rialto, Maidenhead, used this plane effectively in putting over U.A.s THE WAY TO THE STARS. Left: Geoffrey Foster of the Regent, Brighton, devised this oriental setting for his box-office to exploit BLOOD ON THE SUN (U.A.)*

★

FOR the first time a kinema and not a manager is making a bid for a showmanship certificate. At the Gaumont, Manchester, which is now under the general managership of R. A. Holland, team-work is regarded as all-important; and therefore a current exploitation effort is submitted to me as the work of "the Management."

I am pleased to accept this entry on these terms, because it seems to me indicative of the happy spirit that must exist at the Manchester Gaumont—and also because it is a practical demonstration of a policy I have frequently advocated in these columns.

Team-work will always achieve more than individual efforts; and I hope that very soon Manchester Gaumont's management will furnish me with still clearer proof of that contention in the shape of an application for membership of the Company of Showmen.

## *Islington Initiative*

LESLIE W. STONE, of the Islington Odeon, which is handicapped by a cramped, shallow vestibule above the eye-level of passing pedestrians, realises the importance of concentrating his publicity outside the theatre.

For "Henry V" (Eagle-Lion) he directed both frontal and flank attacks upon public attention. He dressed the frontage of the house with a 7 ft. by 4 ft. display board, flags and bunting over the canopy and carried the scheme into the foyer with additional pennants and shields to support stills and bills.

But this was not enough. The crowds are thicker a furlong nearer the Angel. Stone met this factor by obtaining the loan of a furniture dealer's large window where, a fortnight before playdate, he set up a colourful display consisting of shields, heraldic banners, crowns on pedestals, battle-axes and pikes, lettered banners, cut-outs of mediæval castles.

My impression on seeing the display was that it was sufficiently gay to stop the casual passer-by for a second, more careful look.

## *Varied Tie-ups*

H. S. ROELICH, of the Savoy, Swindon, started his campaign for "I Live in Grosvenor Square" three weeks prior to playdate by going on to the stage every night and giving a short résumé of the film's attractions.

Tie-ups two weeks before were arranged with local house agents and also arranged with Woolworth's and music shops in connection with Irene Manning's rendering of the song "Home" in the film.

A few days before the playdate and during the run of the film, the local National Savings Committee lent the whole of their window display for a tie-up with Swindon's Thanksgiving Week. Large display boards formed a topical and eye-catching show with the words: "Your savings during Swindon's Thanksgiving Week will help to rebuild this England . . . the England that Americans have come to know and understand. . . ." and "'I Live in Grosvenor Square'—the love story that bridges the Atlantic is presented at the Savoy Cinema. Monday, September 24."

Invitations were extended to commanding officers of both American and

British Army units stationed in the district

## Air Approach

AN unusual and effective idea was employed by G. C. Warren, of the Rialto, Maidenhead, in his exploitation of "I Live in Grosvenor Square."

He managed to persuade the Adjutant of Air Transport Auxiliary to loan him an aircraft and tied up his campaign with their Air Pageant.

The "Hurricane" duly arrived and was parked in the car park with "stills" and display boards, etc., the main board reading: "A 'plane can bridge the Atlantic; see how romance bridges the Atlantic in next week's presentation, 'I Live in Grosvenor Square.'" Needless to say, the display was surrounded practically the whole time during the week prior to playdate and aroused great enthusiasm.

Three of the leading shops in Maidenhead carried attractive window displays with well-written display boards, complete with stars and stills.

Photographs were taken by official photographers of the A.T.A. and, with the exception of a poster and a few stills, the whole scheme did not cost Warren a penny.

## Advance Work

REX FARROW, of the Regent, Horley, began his campaign for Eagle-Lion's "Henry V," three weeks before playdate. Special slides were shown on the screen, and arrangements made with the Surrey education authority for extra matinées for the local school children. Arrangements were also made with the school teachers to give lectures regarding the film during history lessons.

Two weeks before playdate further slides were shown and particulars of a painting contest for children was announced. On the Friday of this week two large streamers were displayed in the auditorium during the crowning of the local Savings Queen on the theatre stage.

One week later the campaign was intensified and a large setpiece 10 ft. high by 14 ft. 6 in. wide, as per photo, was set up in the foyer. A streamer 23 ft. by 3 ft. was displayed in the theatre above the organ well, and another the same size was displayed by the local Savings Committee at all of their entertainments. Special announcements were made at all local dances.

A window display was arranged by a local radio stores, and an announcement was made by the Vicar of Horley at a special open-air thanksgiving service on Sunday and again on the following Sunday at the morning and evening services.

During the week 3,000 personal letters were distributed by arrangement with the local newsboys and were delivered with the morning papers, also by the manager of the Home and Colonial Stores, who arranged for same to be included with all purchases made at the store.

## For the Boys

A. H. ROCKETT, of the Odeon, Warrington, acted on the title of the film when he exploited 20th Century-Fox's "Something for the Boys." A special concert was arranged the week previous for all the wounded in Winwick Emergency Hospital.

During the week of showing six Lonsdale Belt holders (including the new champion, Bruce Woodcock) appeared on the stage and were presented by the Mayor of Warrington to the audience. The Mayor added they had arranged "Something for the Boys" in a real boxing display.

Immediately after the introduction the boxers left to give their show at Winwick Hospital and to a crowded audience of 500.

## Chair Teaser

EMPHASIS on craziness was the keynote of Mrs. M. Prescott's campaign for U.A.'s "The Fifth Chair" at the Capitol (A.B.C.), St. Helens.

Two weeks before playdate, in the foyers and staircase were hung a bucket, mop, an old and very torn mackintosh, and many other oddities. On each item was attached a card, "What has this to do with the Fifth Chair?"

This was one time we knew that our publicity was noted by the public, as we observed our patrons were very curious to stop and find the meaning of the strange exhibits. Incidentally, we got publicity for our publicity in the form of a Press paragraph by the local reporter, who was intrigued with the gag.

Reserved cards were placed on a number of seats with "Are you sitting in the Fifth Chair?" and at a furniture shop were placed four chairs with a card, "You'll find the Fifth Chair at the Capitol." One week before playdate I arranged five chairs grouped in the foyer, the centre one with all the springs protruding. Attached to the top of each spring was the cut-out head of a star in the film.

## Three Ideas

*The manager of the Gaumont, Cheltenham, used his stairs to good effect in publicising U.A.s THE FIFTH CHAIR. Below: the management of the Gaumont, Manchester, arranged this shop window tie-up for Paramount's JUNIOR MISS. At the bottom of the page J. A. Monk, of the Regal, Atherstone, used the goat in this picture to excellent effect in putting over Pathe's THE MAN FROM MOROCCO*

## Local Appeal

THE local interest angle was emphasised by Len Baldwin, of the Rialto (Odeon), Shirley, Southampton, in a striking and colourful vestibule display to publicise "Henry V" (Eagle-Lion).

Seizing on the fact that it was from Southampton that Henry V and his army set out on their invasion of France in 1415 and that it was from the same port that the invasion of Normandy was mounted in 1944, manager Baldwin designed two coloured maps of the English Channel and the adjacent coastline, each 6 ft. by 2 ft. 6 in., to illustrate the vital part played by Southampton in the two invasions.

On one map were cut-out pictorial models of the type of craft which made the Channel crossing more than [illegible] years ago, and on the other were models of landing craft and aircraft.

Other features of the vestibule display included a 12-ft. scroll banner, a crest of armour in vivid colour, and heraldic shields of varied design.

## Cashing In

WHEN the M.O.I. arranged to hold a preview of "The True Glory" (Warners) at the King's, Bristol, R. Cowgill, who was showing the film a few weeks later, with the acumen of the true showman, determined to secure as much publicity out of it as possible.

The large audience of 1,400 included the Lord Mayor and Lady Mayoress, the Sheriff, and a number of leading citizens and officials, as well as a number of the pilots who took part in the Battle of Britain.

In the foyer of the house Mr. Cowgill had a large banner 14 ft. by 3 ft., and double-crown posters.

## Arresting

PRELIMINARY publicity put out by J. Draycott-Simpson for "The Princess and the Pirate," which he was showing at the Odeon, Bristol, included a large coloured framed announcement —14 ft. by 8 ft.—erected in the foyer of the theatre.

It had a large black disc at the bottom, on which a skull and crossbones, the pirates' emblem, was painted in white, with the words, "Next week," in the eye sockets.

It was an arresting display and aroused considerable interest. In addition, large pictorial posters occupied prominent positions about the city.

## Colour Tie-up

J. S. SACKIER, manager of the Brighton Odeon, staged a striking tie-up this week with the large firm Hannington's, who have their store in Brighton's busy Castle Square.

# The Showman On :—

## MANAGER'S CONTRIBUTION : USING FOOD APPEAL : DISNEY BY ORGAN

He featured V colours, Texas red, Texas tan, in their window with prominent notices that the colour could be seen with good effect in "Incendiary Blonde" (Warner), which he is showing this week.

### Sinister Note

GEOFFREY FISHER, of the Regent, Brighton, has arranged a tie-up with the local weekly, the *Brighton and Hove Gazette* for "Dead of Night," which he is showing in a fortnight's time.

Through the *Gazette* columns he has challenged anyone interested in dreams to see "Dead of Night" at midnight and to write in stating just why they wish to see it. Geoffrey Foster and the editor of the *Gazette*, Leslie G. Chiett, will select a party to be conducted by themselves to see the film and record their reactions "especially," reads the notice in last week's *Gazette* "of the sceptics!" This is good advance publicity.

### Actor-Manager

A "LIVE trailer" left no doubt in the minds of the audience as to what to expect from Paramount's "The Unseen," put over by G. S. Exton, of the Odeon, Ashton-under Lyne. As well as producing this two and a half minute epic, Exton starred in it.

The Paramount trailer had just been shown when the screen and stage tabs were closed and Saint Saen's "Dance Macabre" was faded in. The stage curtain opened, showing a dimly lit stage. Diabolical laughter filled the house, and, after a piercing scream, a girl rushed to the centre of the stage, appealing mutely to the audience.

Almost as soon as she reached the centre a heavily made-up figure stepped up from behind the screen curtains and crept towards the girl.

The figure was about to place his hands on her throat when the house was plunged into darkness. A few seconds later the same eerie lighting was restored and the figure was seen, standing over the victim, who now lay on the stage. When the house tabs closed a slide was thrown on the curtains: "Who is the grim figure whose appearance means death for another victim? See 'The Unseen' at this theatre all next week."

Manager Exton was the grim figure and Miss M. Johnson, an Odeon usherette, played the victim. Chief of staff C. Longden possessed the diabolical laughter which created the tense atmosphere.

### Star Attraction

TO put over U.A.'s "The Way to the Stars," Maurice Zand, of the Odeon, Burnley, commenced a fortnight ahead by having cut-out stars shining through 24 glass fanlights above the main entrance doors.

Additional advertising and a "bus" card that was different and most effective—plus tie-ups with four shops attracted the outside public whilst for his regular patrons, a novel display was erected in the foyer by his relief manager, K. F. Ellis and his trainee, J. Greenwood.

Zand mentions this fact because he was on holiday at the time, returning just in time for the playdate. He had left all arrangements for the actual fixing up of the display, made by his own staff from "used before" materials, but took four men six hours to erect. All credit is due to them for the fine effect achieved. There were also four shop tie-ups with posters worded: "'The Way to the Stars' is a long way off, far better to study the goods in our windows for first-class quality and value. For a really first-class film see Michael Redgrave, etc., etc., at the Odeon."

*Our top picture shows the stunt devised by the Manager of the Havana, Romford, to exploit Eagle-Lion's HENRY V. Above: the Manager of the Ritz, Hull, arranged this neat shop window display for Columbia's A SONG TO REMEMBER. Left: W. Garlick, of the Odeon, Bury, made this display for TOMORROW THE WORLD (RKO-Radio) from an old atlas.*

### Discussion

MEMBERS of the Women's Institutes play an important part in the story of "The Great Day" (RKO-Radio)—a fact which W. R. Scutt turned to good account when the picture was shown at the Tivoli, Northampton. He induced the county organiser to arrange parties from the branches to visit the theatre. One result was that the film formed the current topic of the discussion groups of the county branches of the institutes with correspondingly excellent box-office results.

### Ice Cream

J. A. MONK, of the Regal, Atherstone, is a keen showman with some good ideas. To exploit Warner's "Arsenic and Old Lace" he arranged a display in a local shop window during the run. His "tie-up" was based on the shortage of ice-cream.

The headless tailor's dummy was dressed in a lace nightdress, with the head placed at the foot of the model by the poster which reads "ICE sCREAMed my head off laughing at 'Arsenic and Old Lace' at the Regal to-day." The adjoining poster was worded "Supplies of ice-cream from the manufacturers are *restricted*. Supplies of laughter from 'Arsenic and Old Lace' are *unrestricted*."

Above these posters was another which displayed the A.B.C. triangle and Warner's trade mark; these signs were captioned "Both guarantee 'sound' entertainment." At the top of the display he hung a linen banner which carried the title and stars' names.

### Singing Publicity

J. W. WAKEMAN, of the Regal, Edmonton, made sure that his audience knew that "The Three Caballeros" (RKO-Radio) was arriving the following week with colourful and ingenious ideas.

A cavalcade of music from past Disney successes was worked up in an organ interlude in which also appeared two guest artists, one of whom gave impressions of the lovable characters. This interlude reached a climax when the other artist rendered the theme song from the picture.

Another device was that of a recorded voice which gave the audience a résumé of what was to be enjoyed when they visited the theatre the following week; at the same time coloured 5 ft. by 4 ft.'s of the various characters were superimposed on the screen.

### Organ Effects

AT the Gaumont State figures of Donald Duck, Panchito and Joe Carioca were displayed in the entrance vestibule, and cut-outs of these and other Disney characters were pasted on all the glass doors.

The week prior to showing, Rudy Lewis presented an organ interlude of "Disney Ditties," comprising the favourite Disney tunes.

A feature of the vestibule publicity was a 28 ft. by 6 ft. mural painting featuring the characters in the film; and for the front of house publicity a specially designed and colourful 96-sheet poster created a great deal of interest. All this helped to make the public eager to see U.A.'s "Three Caballeros."

### Tree That Grows

JIMMY LYNTON, of the Palace, Swindon, had a novel stunt for "A Tree Grows in Brooklyn" (20th-Fox). He obtained a sunflower plant about a foot high which was planted in a tub in front of the theatre.

During the night it was changed for one 3 ft. high, and again next night for one 7 ft. high, giving the impression it grew 6 ft. in two days.

Jimmy had a bill attached to the stem of the plant which said:— "Watch this tree actually grow. Take notice of the height of this tree now and then see 'A Tree Grows in Brooklyn' inside. Measure this tree when you come out and you'll find it has actually grown. Tell all your friends to come along and see it now and not to miss seeing 'A Tree Grows in Brooklyn'."

### Nurses Help

H. J. FALLS, of the Gaumont, Chippenham, arranged during the first night of "They Were Sisters" and "Student Nurse" for 70 nurses to parade and march from headquarters to theatre.

Assembled in the foyer, they made an impressive sight as they were inspected by the Chief Commandant of Wiltshire.

Shop displays and an essay contest also gave valuable publicity to the films. Tie-ups with traders were also obtained.

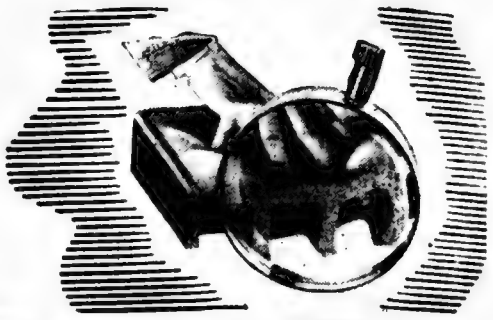
### Team Work

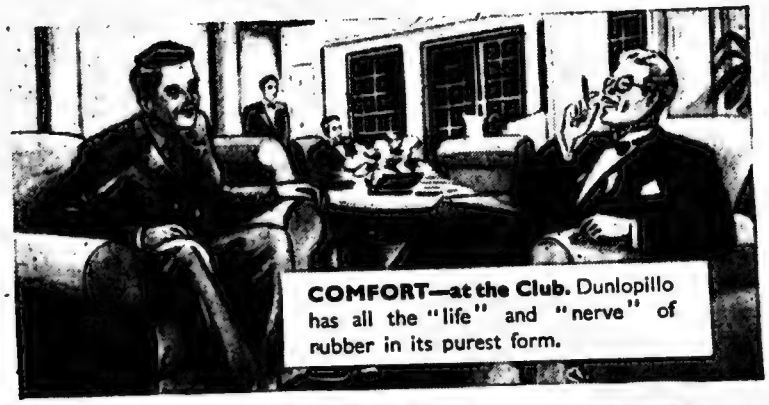
AN attractive display on the "Junior Miss" floor at Lewis's Stores, Manchester, provided an excellent tie-up for the film of the same name.

Arranged by the management of the

*Continued on page 35*

*The greatest contribution to comfort and hygiene ever devised . . .*





**COMFORT—at the Club.** Dunlopillo has all the "life" and "nerve" of rubber in its purest form.

**COMFORT—for Paratroops.** Dunlopillo pads protected head, spine, heels, knees.

**COMFORT—in Travel.** In the soft buoyancy of a Dunlopillo cushioned seat you feel you are virtually "floated".

**COMFORT—in the Cinema.** Dunlopillo has unique self-ventilating properties and unrivalled resilience.

**COMFORT—in the Home.** The Dunlopillo mattress is comfort supreme.

**The war period has proved our claim that Dunlopillo is supremely comfortable, definitely hygienic, trouble free and long lasting.**

***(Present production is limited to a few priority lines).***

# DUNLOPILLO

**LATEX FOAM CUSHIONING**

DUNLOP RUBBER COMPANY LIMITED, CAMBRIDGE ST., MANCHESTER

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**Mr. EXHIBITOR,**

**CELEBRATE TO-DAY**

**IN THE PROPER SORT OF WAY**

By sending your remittance

TO THE CEA

FOR THE CTBF

THE KRS WILL DO THIER SHARE

**CINEMA DAY**

**OCT. 18th, 1945**

$\frac{2}{3}$ OF A PENNY PER SEAT BY EXHIBITORS

$\frac{1}{3}$ OF A PENNY PER SEAT BY THE KRS

**So Little Per Theatre**

**So Much in the Aggregate**

*The Board of Management acknowledge with thanks this space, kindly donated by the "Kine. Weekly."*



★ *The "KINE."*

*carries your message*

*to the whole*

*Trade with nearly*

**5,000 COPIES SOLD** *(certified)*

**EVERY WEEK**

**ALL THE YEAR ROUND.**

**DON'T BUY BLIND!**

*Continued from page 43*

Gaumont kinema, Manchester, it marks the first exploitation scheme attempted since general manager K. A. Holland took over.

They worked as a team at Manchester and are aiming at getting a Showmanship certificate in the name of the management of the Gaumont kinema, Manchester.

## Costume Angle

ANOTHER manager who has achieved some good publicity by obtaining a costume actually worn in the film he was exploiting is F. J. Drury, of the Luxor, Eastbourne.

He was fortunate in being able to borrow the evening gown worn by Anna Neagle in "I Live in Grosvenor Square" (Pathe), and arranged for it

*Jack Jones, of the Plaza, Southampton, arranged this striking lobby display for Eagle Lion's HENRY V*

to be effectively displayed in the town's leading gown shop.

In addition, Drury obtained a good deal of space in advance in the local papers and ran an advance organ tie-up, prominently featuring the song, "Home."

## Good Tie-up

TO put over U.A.'s "The Fifth Chair," T. J. Hammond, of the Romilly, Barry, tried a new angle of exploitation.

There is in the town as opposition a huge amusement park, which boasts a magnificent scenic railway, and a ghost train. Hammond successfully utilised both of these for displays of posters and similar material, which went over better than he had anticipated.

He also had an effective skeleton display in his lobby.

To round this off, the chief operator played a laughing record directly preceding the trailer, while a weird touch was added to the skeleton display by green floodlighting.

## Great Day

C. H. COX, of the Princess, North Promenade, Blackpool, secured valuable publicity for his showing of "Great Day."

In half a dozen leading shops in prominent positions were displayed attractive showcards which declared that "It's a 'Great Day' for shoppers," and went on to emphasise that "it's a 'Great Day' for kinemagoers, too," calling attention to the picture, its stars and place and date of showing.

A couple of stills from the film added the finishing touch to the card which was displayed in shoe shops, hat bars, and fashion shops.

*The Showman*

# MUSIC

## Moral for Organists

### By JACK COURTNAY

FINDING myself last week on a street famed for its organ fare, I was glad to see that the majority of managers appreciate that in the personality of their organists lies their opportunity for "Showmanship."

However, there are still some managers who seem to think that the proper place for an "unit orchestra" is a church. While the first kinema I saw was literally plastered with announcements about the organist and his "doings," another equally famous theatre, with a very fine instrument, was devoid of even the customary, meaningless sign, "Organ," on the canopy. What a contrast!

*

ONE of these items read "Organ," but with no name, so I asked the manager gracing the "front," "Who is the organist?" and with a barely concealed yawn, he answered "Mr. X."

I returned to hear Mr. X, and must admit feeling sorry for him, sorrier still when I heard him. It was obvious he was performing under difficulties and fighting a "tough" battle with little encouragement. As soon as he had finished his show I went to his dressing-room to find out just what he thought of his effort. He frankly confessed his lack of experience, but impressed me as being keen, sincere, willing and open to suggestion. No doubt with the co-operation of a sympathetic manager he could have put up a much better show. His playing, however, is another matter, for like so many of the younger school, he tried to imitate.

His interpretation of some of the better-known classical melodies was in the wost possible taste.

This caused me to ask, "Where did you get your ideas?" He replied, "That is how my teacher (mentioning a well-known name) puts it over."

"How many lessons did you have from him?" And he answered, "only four as he had to go on tour." "But surely you have had other instruction?" He rather pugnaciously informed me that he had been a student at one of the Royal Schools, under a good man, for nine months.

## Courtnay Joins the "Kine."

JACK COURTNAY, successor to Edward O'Henry as Secretary of the A.T.O., now takes over his job as Music Correspondent of the KINE. WEEKLY.

His introductory article appeared last week. Now he formally takes over as editor of a feature that is widely read by kinema musicians.

Under his guidance we feel sure it will continue to maintain its live and varied interest.

*JOHN REYNDERS makes these*

## MUSICAL SUGGESTIONS FOR NOVEMBER 5

### SON OF LASSIE (M-G-M)

CERT. U. Length 9,015 ft. Reg. No. F.8478. Reviewed in KINE. August 16, 1945.
STARS.—Peter Lawford, Donald Crisp.
ATMOSPHERE.—Canine sentimental comedy-melodrama.
ORGAN.—"Norwegian Rhapsody" (Svendsen), Boosey and Hawkes.
NON-SYNC.—"Keltic Overture" (Foulds). on Bosworth's B.C.1073.

### MEN IN HER DIARY (G.F.D.)

CERT. A. Length, 6,617 ft. Reg. No. F.8463. Reviewed in KINE. August 16, 1945.
STARS.—Jon Hall and Louise Allbritton.
ATMOSPHERE.—Sex comedy, telling how an ugly duckling's diary causes a temporary break in the marriage of a handsome man and a jealous wife.
ORGAN.—"There, I've Said it Again" (Chappell).
NON-SYNC.—As organ, on H.M.V. B.D. 5899.

### JOHNNY FRENCHMAN (Eagle-Lion)

CERT. A. Length, 9,406 ft. Reviewed in KINE. July 12, 1945.
STARS.—Tom Walls and Francoise Rosay.
ATMOSPHERE.—Rivalry of melodrama.
ORGAN.—"Robespierre" Overture (Litolff), Boosey and Hawkes edition.
NON-SYNC. — "Marinarella" Overture (Fucik), on Bosworth's B.C.1037.

### PAINTED BOATS (Ealing)

CERT. U. Length 5,676 ft. Reg. No. Br./R8503. Reviewed in KINE. August 30, 1945.
STARS.—Jenny Laird.
ATMOSPHERE.—Story of canals.
ORGAN.—"En Bateau," from "Petite Suite," by Debussy.
NON-SYNC.—As organ, on H.M.V. B8116.

### TEN LITTLE NIGGERS (20th Century-Fox)

CERT. A. Length 8,730 ft. Reg. No. F.8460. Reviewed in KINE. July 26, 1945.
STARS.—Barry Fitzgerald and Louis Mayward.
ATMOSPHERE.—Thriller, laughable.
ORGAN.—Overture, "Italians in Algiers," Rossini. Boosey and Hawkes edition.
NON-SYNC.—As organ, on H.M.V. D.B. 2943 (Part 1 only).

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# MAINLY ABOUT PEOPLE

## Brighton Manager Looks Back

GEOFFREY FOSTER, general manager of the Regent (G.B.), Brighton, was the guest speaker at the weekly meeting of the Hove Rotary Club at the Odeon Café, Hove, last week.

He pointed out that throughout the war years the Industry had tackled a great task.

Foster's interest in the entertainment world began when as a young man he joined the amateur theatricals in Brighton and Hove. Actually he set out to be an architect, but after eight and a half years he joined the staff of the Regent.

In 1930 he became assistant manager and then left to become manager of various other kinemas at Bournemouth, Plymouth, Southampton, Chatham, Rochester, Bristol and Birmingham. He returned to Brighton as general manager of the Regent in 1941. Last year he was elected chairman Brighton Entertainment Managers' Association.

☆

**Percy Butlin**, barrister and Deputy Recorder of Salford, who died on October 9 at the age of 58, had been briefed by Manchester exhibitors when the campaign for Sunday opening was launched some years ago.

☆

## Mrs. Northcott Leaves After 23 Years

AFTER 23 years **Mrs. F. L. Northcott** and her husband, **Lt.-Col. W. A. E. Northcott**, have given up the proprietorship of the Cinedrome, Dartmouth.

The occasion was celebrated at a social, when **F. Russell Willis**, chief projectionist who has been at the Cinedrome the whole time Mrs. Northcott has been proprietress, presented her with a silver dish.

The presentation was made on behalf of himself and the rest of the staff, Mrs. M. A. Davies, Miss P. D. Veale, Miss E. M. Rehberg, Mrs. B. M. French, Mrs. S. F. Avery and Miss S. J. Prettyjohns.

Mrs. Northcott commented that what she valued most was the support given her by the staff during the difficult war years.

☆

**L.A.C. Harry Chariton**, of Didsbury, has won a competition for song writing which was open to all men and women of the R.A.F. stationed in South-East Asia. The song was a parody on "Mr. Gallagher and Mr. Sheen." which he renamed "Mr. Repat and Mr. Blighty," and it was broadcast on the Forces programme from New Delhi.

L.A.C. Chariton, who is 23 years of age, has been in the Forces for the past four and a half years. Prior to volunteering he was a salesman with the Manchester branch of Twentieth Century-Fox Co. He is the son of C. Chariton, general manager of the Theatre Royal, Manchester.

☆

**Dan Hourahane**, one of the best known film personalities in Cardiff, has joined United Artists and will be covering Devon, Cornwall, Somerset and South Dorset.

Danny, as he is known throughout the territory, has been just over 20 years in the business, the majority of that time being spent with Universal, until taken over by G.F.D. He has also spent a number of years with Columbia.

☆

It is not generally known that **A. J. Sadler**, of the Astoria (A.B.C.), Brighton, is a keen bowler.

He recently excelled himself with the woods in the municipal championships.

☆

## Seeks Re-election to Council

COUN. **H. R. V. ADDENBROOKE**, manager of the Tower (G.-B.), Morecambe, is seeking re-election to Morecambe Council for Victoria Ward in the forthcoming November municipal elections.

☆

How a Blackpool airman, **Cyril Whoston**, Seafield Road, formerly employed at the Odeon Blackpool, had a remarkable escape from death when his service training plane crashed at Sydney, is told in a letter home.

The aircraft nose-dived into 60 ft. wide stretch of water between the Army ship and the shore. Fortunately it remained afloat.

☆

**Sydney Smith**, 28, Burnley Road, Blackburn, appointed resident organist at the Palladium, Blackpool, had his own dance band until two years ago. He has deputised for Jack Lawson at the Rialto, Blackburn, and has played at the Tower Ballroom, Blackpool, with Mr. Lawson at Sunday concerts.

☆

## Returns to His Former Kinema

DOUGLAS W. PATTEE, who went to the Ritz, Nottingham, in January, 1938, has returned to manage his former theatre, the Regal, Hull. He succeeds **Ernest Lawler**, who has left to take over the Ritz, Chatham.

Pattee was at the Regal from 1935-1938, during which time he was made life governor of the Hull Royal Infirmary and Children's Hospital.

☆

**Miss Anne Beale**, of Dartmouth, helped the Great Ormond Street Children's Hospital when she collected nearly £17 in the foyer of the Cinedrome.

☆

**R. Boyce-Mears**, former operatic star who has toured the world, has, after six months as trainee manager at the Ealing Forum (A.B.C.), been transferred to the Fulham Forum as assistant manager.

☆

**James Craig Howie**, solicitor, senior partner of Caesar and Howie, Bathgate, died on October 5. He was known in trade circles in Central Scotland as director of the Lothian Star Theatres, and also as a director of the Film Transport Service.

## Hope Starts New Firm

S. H. HOPE, who was for several years manager for Alex. Howie at Rex Publicity, has now formed his own advertising business, which will be known as Hope Advertising Service, with headquarters temporarily at Derwent House, Maida Vale (Cunningham 6881).

Hope has just been released from the R.A.O.C. with the rank of major. His new organisation will provide facilities of many kinds connected with film publicity, including kinema display work, advertising, theatre programmes, printing and bill posting.

Major Hope's association with the film Industry is of twenty-five years' standing. At one time, prior to his service with Rex Publicity, he was publicity manager for A.B.C.

☆

## Mrs. Frank Hill Injured

FRIENDS in the Trade will sympathise with **Frank Hill**, secretary of the K.R.S., whose wife was injured when a cyclist collided with her at Pangbourne.

Mrs. Hill received nasty injuries to the head and extensive bruising, but is now making progress towards recovery.

SUSSEX C.E.A. DANCE GROUP

It was celebrity night at the G.-B. Regent Dance Hall, Brighton, when the Sussex branch of the C.E.A. held its dance recently in aid of the C.T.B.F. Here is a picture of some of them readingfrom left to right, bottom row: Flt.-Lt. William Teeling, M.P. (President of the Brighton and Hove Entertainment Managers' Association), Ella Formby (George's sister), Pat Stainer, Glynis Lorimer (the original Gainsborough girl), Rosalind Boulter (Formby's new leading lady).

The top row includes producer Marcel Varnal (covering his face), then J. S. Sackier (Brighton Odeon, chairman of the Brighton and Hove Entertainment Managers' Association), Geoffrey Foster (Regent), Dan Benjamin (Princes, Brighton), P. J. Lundy (Savoy, A.B.C.), Harry Jacobs (Curzon), A. J. Sadler (Astoria, A.B.C.), S. Glenn (New Central, Eastbourne), and the star, Ronnie Shiner.

# London Trade Show Diary

## FILMS TO BE SHOWN BETWEEN THURS., OCT. 18 AND WED., OCT. 24

### *Thursday*

### Dangerous Partners *(M-G-M)*

**Own Theatre. 10.30 a.m. and 2.30 p.m.**
**Cast:** James Craig, Signe Hasso, Audrey Tetter, Mabel Paige, John Warburton and Henry O'Neill. **Director:** Edward L. Cahn.

As the "partners," James Craig and Signe Hasso bring thrills and romance to this tale of a hunt for the secret of four identical wills, all naming one man as sole beneficiary.

Craig, cast as a daring lawyer, has a dashing characterisation to which he is said to do full justice.

### *Forthcoming Attractions*

THESE films will be trade shown on Thursday and Friday next week (October 25 and 26), synopses of which will appear in next week's issue of the KINE.:—

THURSDAY, OCTOBER 25, **Sweethearts for Ever** (Renown) at 2.30 p.m. in the G.B. Private Theatre.

FRIDAY, OCTOBER 26, **Hold That Blonde** (Paramount) at 10.30 a.m. in the Paramount Private Theatre. **Warn London** (Renown) at 2.30 p.m. in the G.-B. Private Theatre.

### The Seventh Veil *(G.F.D.)*

**Leicester Square Theatre. 10.30 a.m.**
**Cast:** James Mason, Ann Todd, Hugh McDermott, Herbert Lom, David Horne, Manning Whiley, Yvonne Owen, Margaret Withers, Albert Lieven, Grace Allardyce, Ernest Davies and John Slater. **Director:** Compton Bennett.

The central character, Francesca Cunningham (Ann Todd), treated for mental unrest by a famous psychiatrist, reveals her life story in an ingenious narrative presentation that spans from childhood to maturity.

Trained for a musical career by her guardian, Nicholas (James Mason), Francesca achieves fame as a pianiste, but romantic troubles adversely affect her art.

### *Monday*

### Brewster's Millions *(United Artists)*

**London Pavilion. 2.45 p.m.**
**Cast:** Dennis O'Keefe, Helen Walker, June Havoc, Gail Patrick, Eddie "Rochester" Anderson, Mischa Auer. **Director:** Alan Dwan.

Back from the war and broke, Monty Brewster (Dennis O'Keefe) learns from his eccentric uncle's attorney that he has been left a fortune of 8,000,000 dollars with the condition that he must spend one million within 30 days, he must not marry, or divulge to anyone the reason for his prodigal spending, nor must he give any to charity, conditions which lead to embarrassing complications!

That is the theme of this new comedy.

### Isle of Destiny *(Renown)*

**G.B. (Large) Theatre. 2.30 p.m.**
**Cast:** June Lang, William Gargan, Wallace Ford, Gilbert Roland and Katherine DeMille. **Director:** Elmer Clifton.

Flying across the Pacific was no more dangerous or exciting than leaping across a duck pond, in the opinion of Virginia Allerton, but wrecking her 'plane on a jungle island, being held prisoner by a gun runner, was definitely excitement.

TUESDAY'S SHOW

*A new Columbia comedy, KISS AND TELL, which has Shirley Temple, Jerome Courtland and Katharine Alexander in the cast, will be shown to the trade on Tuesday*

### *Tuesday*

### Midnight Manhunt *(Paramount)*

**Paramount Private Theatre. 10.30 a.m.**
**Cast:** William Gargan, Ann Savage, Leo Gorcey, Don Beddoe, Paul Hurst, Charles Halton, George Zucco and Robert Barron.
**Director:** William Thomas.

Thrills and chills are promised in the new Pine-Thomas production, "Midnight Manhunt." William Gargan and Ann Savage are teamed in this murder mystery, which depicts the efforts of two rival reporters to find the body of a gangster and gain a 5,000-dollars reward.

### Along Came Jones *(RKO-Radio)*

**Odeon, Leicester Square. 10.35 a.m.**
**Cast:** Gary Cooper, Loretta Young, William Demarest, Dan Duryea, Frank Sully, Russell Simpson and Arthur Loft.

Marking Gary Cooper's début as a producer and returning him to the type of outdoor rôle which has won him fame as a star, "Along Came Jones" is a drama of the border country.

As Melody Jones, a wandering frontiersman with a strong urge to become important, Cooper reaches a little border town where he finds himself treated with deference on all sides.

### Kiss and Tell *(Columbia)*

**Studio One. 10.45 a.m.**
**Cast:** Shirley Temple, Jerome Courtland, Walter Abel, Katharine Alexander, Robert Benchley, Porter Hall, Edna Holland and Virginia Welles. **Director:** Richard Wallace.

Wit is the keynote of this comedy. It introduces Shirley Temple as a sophisticated 'teen-age miss who sets her small town talking when she leads everyone to believe that, although she isn't married, she is going to have a baby.

### Strange Confession *(G.F.D.)*

**Own Theatre. 10.30 a.m.**
**Cast:** Lon Chaney, Brenda Joyce, J. Carroll Naish, Milburn Stone, Lloyd Bridges, Addison Richards, Mary Gordon, George Chandler and Gregory Muradian. **Director:** John Hoffman.

Lon Chaney plays a scientist who is experimenting to discover a cure for influenza.

His employer, a profit-mad patent medicine manufacturer, sends him to South America to continue his research, and immediately proceeds to market the half-finished formula at a fancy price.

Chaney returns, kills his boss, and hands himself over to the authorities.

### Missing Millions *(Renown)*

**G.B. (Large) Theatre. 2.30 p.m.**
**Cast:** John Stuart, Linden Travers, John Warwick, Brefni O'Rorke and Valentine Dyall. **Director:** Phil Brandon.

This is a film adaptation of the Edgar Wallace book.

The story opens with Rex Walton at the home of the Colemans. He is engaged to Dora.

Going out of the room, he disappears. It is discovered that his entire fortune, amounting to a million pounds, has vanished.

### *Wednesday*

### Enter Arsene Lupin *(G.F.D.)*

**Own Theatre. 10.30 a.m. and 2.30 p.m.**
**Cast:** Charles Korvin, Ella Raines, J. Carrol Naish, Gale Sondergaard, George Dolenz, Miles Mander, Lillian Bronson and Holmes Herbert. **Directed by** Ford Beebe.

Monsieur Lupin has been brought up to date in a detective story starring Charles Korvin, a screen newcomer from Broadway.

This is the third time the character of Arsene Lupin has appeared on the screen:

## See Her on Oct. 30

*Esther Fernandez is featured in Paramount's TWO YEARS BEFORE THE MAST, one of the company's top three in its current schedule*

### Lorna Doone *(Renown)*

**G.B. (Large) Theatre. 2.30 p.m.**
**Cast:** John Loder, Margaret Lockwood, Roger Livesey, Victoria Hopper, Frank Cellier, Edward Rigby and Eliot Makeham. **Director:** Basil Dean.

The story tells of the stormy courtship of Jan Kidd, a farmer, and Lorna Doone, member of ruthless outlawed family on whom Jan has sworn vengeance for his father's murder.

### Delightfully Dangerous *(United Artists)*

**Studio One. 10.45 a.m.**
**Cast:** Jane Powell, Ralph Bellamy, Constance Moore, Morton Gould and his Orchestra. **Director:** Arthur Lubin.

"Delightfully Dangerous" marks the second screen appearance of Jane Powell, who made her début in the same producer's "Song of the Open Road." She sings classical numbers, and songs composed for her by Morton Gould.

Also featured is Morton Gould's 85-piece orchestra.

### Thrill of a Romance *(M-G-M)*

**Own Theatre. 10.30 a.m. and 2.30 p.m.**
**Cast:** Van Johnson, Esther Williams, Lauritz Melchior and Henry Travers. **Director:** Richard Thorpe.

"Thrill of a Romance" has lavish settings to which, it is said, the Technicolor cameras do full justice. It is replete with romance, comedy and music.

Van Johnson comes to his rôle from the cast of "Week-end at the Waldorf"; Esther Williams, readers may remember, was in "Bathing Beauty."

"Thrill of a Romance" was directed by Richard Thorpe and produced by Joe Pasternak, the same team responsible for "Two Girls and a Sailor."

It features two new songs, "Please Don't Say No" and "I Should Care."

The supporting cast includes Frances Gifford, last seen in "Our Vines Have Tender Grapes," Henry Travers and Spring Byington, and the promising newcomer Carleton G. Young.

# FORTHCOMING TRADE SHOWS

| Date. | Time. | Place. | Title of Film. | Shown By. | Stars. |
|---|---|---|---|---|---|
| | | | **LONDON.** | | |
| Thur., Oct. 18 | 10.30 a.m. & 2.30 p.m. | Own Theatre | Dangerous Partners; Guest Pests | M-G-M | James Craig |
| ,, ,, 18 | 10.30 a.m. | Leicester Sq. Th. | The Seventh Veil | G.F.D. | James Mason |
| Fri., ,, 19 | 10.30 a.m. | Private Theatre | Seven Shorts | Paramount | ——— |
| Mon., ,, 22 | 2.30 p.m. | G.B. Theatre | Isle of Destiny | Renown | June Lang |
| ,, ,, 22 | 2.45 p.m. | London Pavilion | Brewster's Millions | United Artists | Dennis O'Keefe |
| Tues., ,, 23 | 2.30 p.m. | G.B. Theatre | Missing Million | Renown | John Stuart |
| ,, ,, 23 | 10.35 a.m. | Odeon, Leicester Sq. | Along Came Jones | RKO-Radio | Gary Cooper |
| ,, ,, 23 | 10.30 a.m. | Private Theatre | Strange Confession | G.F.D. | Lon Chaney |
| ,, ,, 23 | 10.30 a.m. | Private Theatre | Midnight Manhunt | Paramount | William Gargan |
| ,, ,, 23 | 10.45 a.m. | Studio One | Kiss and Tell | Columbia | Shirley Temple |
| Wed., ,, 24 | 2.30 p.m. | G.B. Theatre | Lorna Doone | Renown | John Loder |
| ,, ,, 24 | 10.30 a.m. & 2.30 p.m. | Own Theatre | Thrill of a Romance | M-G-M | Van Johnson |
| ,, ,, 24 | 10.45 a.m. | Studio One | Delightfully Dangerous | United Artists | Jane Powell |
| ,, ,, 24 | 10.30 a.m. and 2.30 p.m. | Private Theatre | Enter Arsene Lupin | G.F.D. | Charles Kowin |
| Thur., ,, 25 | 2.30 p.m. | G.B. Theatre | Africa Speaks; Sweethearts for Ever. | Renown | ——— |
| Fri., ,, 26 | 2.30 p.m. | G.B. Theatre | Warn London | Renown | ——— |
| ,, ,, 26 | 10.30 a.m. | Private Theatre | Hold That Blonde | Paramount | Veronica Lake |
| | | | **BIRMINGHAM.** | | |
| Tues., Oct. 23 | 10.30 a.m. | Forum | Dangerous Partners | M-G-M | James Craig |
| ,, ,, 23 | 10.30 a.m. | Futurist | Crime Incorporated | Pathe | Leo Carrillo |
| ,, ,, 23 | 10.30 a.m. | Scala | I'll Tell the World | G.F.D. | Lee Tracey |
| Wed., ,, 24 | 10.30 a.m. | Scala | Kid Sister | Pathe | Roger Pryor |
| ,, ,, 24 | 10.30 a.m. | Forum | Latin Quarter | Anglo-American | Derrick de Marney |
| ,, ,, 24 | 10.30 a.m. | Futurist | Our Vines Have Tender Grapes | M-G-M | James Craig |
| Thur., ,, 25 | 10.30 a.m. | Scala | The Southerner | United Artists | Zachary Scott |
| Fri., ,, 26 | 10.30 a.m. | Scala | Divorce | Pathe | Kay Francis |
| ,, ,, 26 | 10.30 a.m. | Futurist | State Fair | 20th Century-Fox | Jeanne Crain |
| ,, ,, 26 | 10.30 a.m. | Futurist | Delightfully Dangerous | United Artists | Jane Powell |
| | | | **CARDIFF.** | | |
| Tues., Oct. 23 | 10.45 a.m. | Empire | The Seventh Veil | G.F.D. | James Mason |
| ,, ,, 23 | 10.45 a.m. | Park Hall | Crime Incorporated | Pathe | Leo Carrillo |
| ,, ,, 23 | 10.30 a.m. | Olympia | Latin Quarter | Anglo-American | Derrick de Marney |
| Wed., ,, 24 | 10.50 a.m. | Park Hall | Kid Sister | Pathe | Roger Pryor |
| ,, ,, 24 | 10.45 a.m. | Olympia | Abbott and Costello in Hollywood | M-G-M | Abbott and Costello |
| Thur., ,, 25 | 11 a.m. | Park Hall | The Southerner | United Artists | Zachary Scott |
| Fri., ,, 26 | 10.45 a.m. | Olympia | Dangerous Partners | M-G-M | James Craig |
| ,, ,, 26 | 10.50 a.m. | Park Hall | Divorce | Pathe | Kay Francis |
| ,, ,, 26 | 11 a.m. | Empire | Delightfully Dangerous | United Artists | Jane Powell |
| | | | **GLASGOW.** | | |
| Tues., Oct. 23 | 10.45 a.m. | New Savoy | The Seventh Veil | G.F.D. | James Mason |
| ,, ,, 23 | 10.30 a.m. | La Scala | Crime Incorporated | Pathe | Leo Carrillo |
| ,, ,, 23 | 10.45 a.m. | Green's Playhouse | The Southerner | United Artists | Zachary Scott |
| Wed., ,, 24 | 10.45 a.m. | Green's Playhouse | Delightfully Dangerous | United Artists | Jane Powell |
| ,, ,, 24 | 10.45 a.m. | Cosmo | Our Vines Have Tender Grapes | M-G-M | James Craig |
| ,, ,, 24 | 10.50 a.m. | Cranston's | Kid Sister | Pathe | Roger Pryor |
| ,, ,, 24 | 10.45 a.m. | La Scala | I'll Tell the World | G.F.D. | Lee Tracey |
| Thur., ,, 25 | 10.30 a.m. | La Scala | Babes on Swing Street | G.F.D. | Peggy Ryan |
| ,, ,, 25 | 10.30 a.m. | La Scala | Her Lucky Night | G.F.D. | The Andrew Sisters |
| Fri., ,, 26 | 10.45 a.m. | Cosmo | Dangerous Partners | M-G-M | James Craig |
| ,, ,, 26 | 10.50 a.m. | La Scala | Divorce | Pathe | Kay Francis |
| ,, ,, 26 | 10.45 a.m. | Cranstons' | Latin Quarter | Anglo-American | Eric de Marney |
| | | | **LEEDS.** | | |
| Tues., Oct. 23 | 10.30 a.m. | Ritz | Crime Incorporated | Pathe | Leo Carrillo |
| ,, ,, 23 | 10.45 a.m. | Scala | Latin Quarter | Anglo-American | Derrick de Marney |
| ,, ,, 23 | 10.30 a.m. | Tower | Abbott and Costello in Hollywood | M-G-M | Abbott and Costello |
| Wed., ,, 24 | 10.40 a.m. | Ritz | Kid Sister | Pathe | Roger Pryor |
| ,, ,, 24 | 10.30 a.m. | Tower | State Fair | 20th Century-Fox | Jeanne Crain |
| ,, ,, 24 | 10.45 a.m. | Tower | The Southerner | United Artists | Zachary Scott |
| Thur., ,, 25 | 10.30 a.m. | Ritz | Dangerous Partners | M-G-M | James Craig |
| Fri., ,, 26 | 10.30 a.m. | Ritz | Divorce | Pathe | Kay Francis |
| ,, ,, 26 | 10.45 a.m. | Tower | Delightfully Dangerous | United Artists | Jane Powell |
| | | | **LIVERPOOL.** | | |
| Tues., Oct. 23 | 10.45 a.m. | Scala | Crime Incorporated | Pathe | Leo Carrillo |
| ,, ,, 23 | 10.45 a.m. | Futurist | Our Vines Have Tender Grapes | M-G-M | James Craig |
| Wed., ,, 24 | 10.45 a.m. | Palais de Luxe | Dangerous Partners | M-G-M | James Craig |
| ,, ,, 24 | 10.45 a.m. | Futurist | Kid Sister | Pathe | Roger Pryor |
| ,, ,, 24 | 10.45 a.m. | Scala | Strange Confession | G.F.D. | Lon Chaney |
| ,, ,, 24 | 10.45 a.m. | Forum | Latin Quarter | Anglo-American | Derrick de Marney |
| Thur., ,, 25 | 10.45 a.m. | Trocadero | The Seventh Veil | G.F.D. | James Mason |
| ,, ,, 25 | 10.45 a.m. | Majestic | Divorce | Pathe | Kay Francis |
| ,, ,, 25 | 10.45 a.m. | Scala | The Southerner | United Artists | Zachary Scott |
| Fri., ,, 26 | 10.45 a.m. | Scala | Delightfully Dangerous | United Artists | Jane Powell |
| | | | **MANCHESTER.** | | |
| Tues., Oct. 23 | 10.45 a.m. | Market St. P.P. | Crime Incorporated | Pathe | Leo Carrillo |
| ,, ,, 23 | 10.45 a.m. | Gaiety | Strange Confession | G.F.D. | Lon Chaney |
| ,, ,, 23 | 10.30 a.m. | Theatre Royal | Latin Quarter | Anglo-American | Derrick de Marney |
| Wed., ,, 24 | 10.45 a.m. | Theatre Royal | Divorce | Pathe | Kay Francis |
| ,, ,, 24 | 10.45 a.m. | Oxford St. P.H. | Delightfully Dangerous | United Artists | Jane Powell |
| ,, ,, 24 | 10.45 a.m. | Gaiety | Abbott and Costello in Hollywood | M-G-M | Abbott and Costello |
| Thur., ,, 25 | 10.45 a.m. | Gaiety | Kid Sister | Pathe | Roger Pryor |
| Fri., ,, 26 | 10.45 a.m. | Market St. P.P. | Dangerous Partners | M-G-M | James Craig |
| ,, ,, 26 | 10.45 a.m. | Gaiety | Law Men | Pathe | Johnny Mack Brown |
| | | | **NEWCASTLE.** | | |
| Tues., Oct. 23 | 10.45 a.m. | Stoll | The Cisco Kid Returns | Pathe | Duncan Renaldo |
| ,, ,, 23 | 10.30 a.m. | Essoldo | Strange Confession | G.F.D. | Lon Chaney |
| ,, ,, 23 | 10.30 a.m. | Grainger | Abbott and Costello in Hollywood | M-G-M | Abbott and Costello |
| Wed., ,, 24 | 10.45 a.m. | Haymarket | Dangerous Partners | M-G-M | James Craig |
| ,, ,, 24 | 10.45 a.m. | Stoll | Crime Incorporated | Pathe | Leo Carrillo |
| ,, ,, 24 | 10.30 a.m. | Essoldo | Latin Quarter | Anglo-American | Derrick de Marney |
| Thur., ,, 25 | 10.45 a.m. | Stoll | Kid Sister | Pathe | Roger Pryor |
| ,, ,, 25 | 10.30 a.m. | Essoldo | The Southerner | United Artists | Zachary Scott |
| | | | **NOTTINGHAM.** | | |
| Mon., Oct. 22 | 10.30 a.m. | Elite | Love, Honor and Goo-bye | British Lion | Virginia Bruce |
| Tues., ,, 23 | 10.30 a.m. | Scala | Dangerous Partners | M-G-M | James Craig |
| Thur., ,, 25 | 10.30 a.m. | Scala | Our Vines Have Tender Grapes | M-G-M | James Craig |
| | | | **SHEFFIELD.** | | |
| Tues., Oct. 23 | 10.40 a.m. | Cinema House | Crime Incorporated | Pathe | Leo Carrillo |
| ,, ,, 23 | 10.30 a.m. | Union St. P.P. | State Fair | 20th Century-Fox | Jeanne Crain |
| ,, ,, 23 | 10.30 a.m. | Hippodrome | Our Vines Have Tender Grapes | M-G-M | James Craig |
| Wed., ,, 24 | 10.40 a.m. | Cinema House | Kid Sister | Pathe | Roger Pryor |
| ,, ,, 24 | 10.45 a.m. | Union St. P.P. | Latin Quarter | Anglo-American | Derrick de Marney |
| Thur., ,, 25 | 10.45 a.m. | Cinema House | The Seventh Veil | G.F.D. | James Mason |
| ,, ,, 25 | 10.30 a.m. | Union St. P.P. | Abbott and Costello in Hollywood | M-G-M | Abbott and Costello |

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